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10 JANUARY
1907

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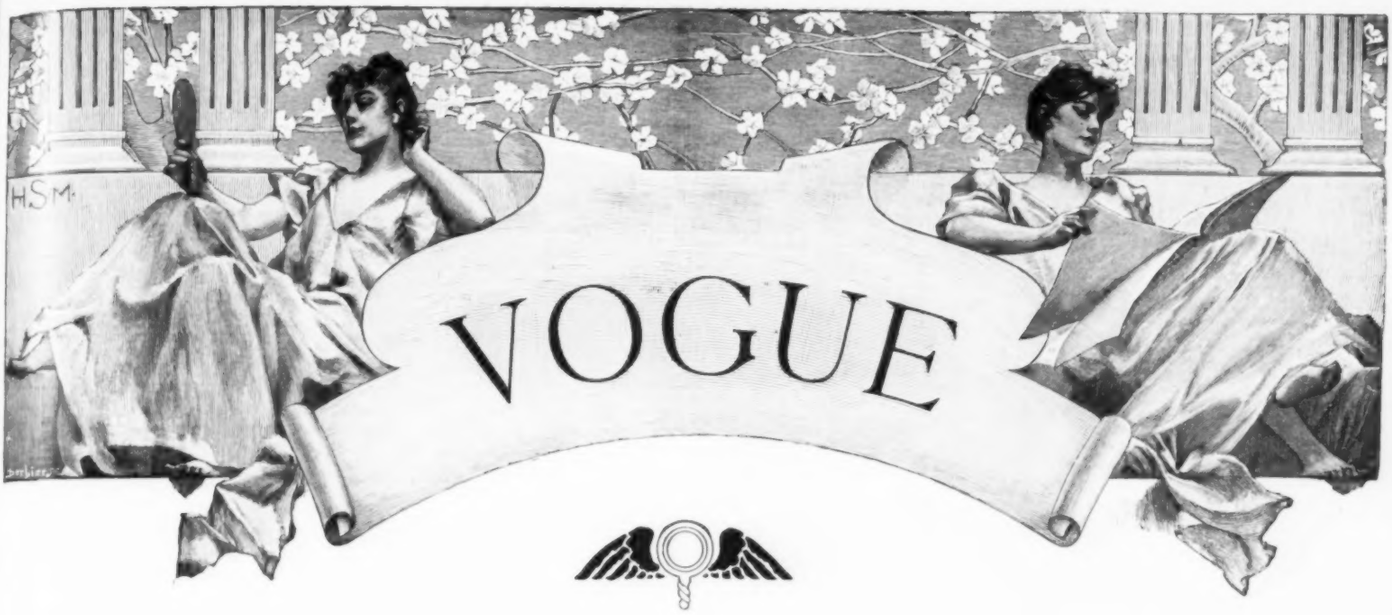

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VOGUE

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10 January, 1907

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QUICK-PRINT SECTION

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS: Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 January, '07

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

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208. A beautiful hand-embrodered collar from Donegal, Ireland, for $5.00.

209. White chiffon cloth over yellow taffeta, lace and ribbon trimming. Bust 36; Skirt 43. Worn once; sell $50.00.

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187. Artistic hand-embroidered maternity gowns, $25.00 up.

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200. Bridge Whist taught in six lessons—at residence or pupil's home. Reasonable terms.

Vogue, dated 17 January, will be the White and Southern Fashions Number. Price, 10 cents.

DESCRIPTIONS OF FASHIONS

PAGE 39

LEFT FIGURE.—Costume in princess effect, of lavender silk voile combined with pin-striped lavender and white chiffon taffeta, Irish crochet lace, and selftone liberty satin; the full yoke and diminutive turn-over collar are of French batiste embroidered by hand.

MIDDLE FIGURE.—Princess gown of light, sage green drap de velours, with top yoke of point lace, the full lower yoke of point appliqué net. A black satin strap piped with burnt orange holds the shirrings in the lower yoke top, and satin bands give a girdle effect. The upper straps are cut with short tabs at front, but at back they extend to bodice top, and are trimmed with strasse buttons. The medallions of embroidered satin between the front straps are done in bronze, gold, orange, green, and white on black satin. Embroidered bands trim the lower sleeve, dividing the puff of point lace from the puff of point appliqué net. The skirt is tucked in groups.

RIGHT FIGURE.—Pastel hyacinth-blue chiffon broadcloth, trimmed with selftone panne velvet, and pin-striped black and white taffeta. Appliqués of Chinese embroidery ornament the pointed velvet cape at edges of neck and fronts, and a striped silk band borders it. The Bruges lace yoke is in deep cream shade, the full front below it of hyacinth chiffon.

DOUBLE PAGE

LEFT FIGURE.—White chiffon voile costume, for southern wear, combined with Cluny lace and polka-dotted Brussels net; the girdle strap and folds are of black liberty satin piped with coral red. In the box-plaited skirt, medallions of white liberty satin, with folds of fagotting, are inset above hem; the alternate medallions cut with fleur-de lys tabs at sides, that overlap those between.

SECOND FIGURE.—Empire evening gown of pale yellow tulle, embroidered with wreaths of silver roses, and mounted over silver cloth doubly veiled with tulle. The bodice is embroidered with silver dots, and the insertings and sleeve ruffles are of Chantilly lace run with silver threads. Amethyst panne velvet forms the folded girdle, and is also used for the sash ends and the sleeve bows.

THIRD FIGURE.—Pale tan taffeta costume, piped with bronze liberty satin, the yoke and sleeves are of Chantilly lace tinted to match, and the taffeta sleeve border and vest top are embroidered in brown chenille. Taffeta-covered buttons trim the chevron-tucked bands, and satin-covered buttons ornament flounce fronts and vest, with satin loops simulating the buttonholes.

FOURTH FIGURE.—White silk flannel costume, the inset bands on skirt and guimpewaist are trimmed with white silk soutache. The guimpe is of embroidered cream batiste. A pale blue panne velvet scarf is caught through slits in the neck edge of guimpe waist, and ties in a bow on bodice front. The girdle is of the panne velvet in folds, trimmed with soutache.

FIFTH FIGURE.—Reception gown of pastel turquoise silk, with insertings, yoke, and flounces of Tokio lace, embroidered in silver threads to emphasize the design. The girdle and pipings are of black panne velvet, and lace medallions are inset in bodice and outlined by an embroidered design in silver and blue.

SIXTH FIGURE.—Taupe gray drap de velours princess costume, with waistcoat of pale sulphur doe cloth, hand embroidered in silver and oxidyzed silver. The guimpe yoke and sleeves are of Bruges and Valenciennes laces combined, and gray net plaitings trim the sleeves at elbow. Buttons of rhinestones set in oxidyzed silver ornament the shoulders and fronts of bolero.

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LEFT FIGURE.—Empire tea gown of pale blue crêpe de chine, with insertings and border ruffles of white French novelty lace; the large medallions are of Valenciennes lace. A soft sash of selftone liberty satin is below the little Empire coat effect. The sleeves are in soft, crosswise folds at upper part, from which wing ends lavishly trimmed and inset with lace, fall over a short chiffon sleeve, which is bordered by a ace ruffle.

UPPER MIDDLE.—Pink crêpe de chine cape-jacket, the insertings and ruffles are of Valenciennes lace in hawthorn design. The lace ruffles are sewed at edges of narrow ruffles of pink China silk, and then mounted on the jacket. Louisine ribbons tie at corsage.

LOWER MIDDLE.—Blue China silk matinée, with insertings and ruffles of Valenciennes lace; the lower part is in clusters of plaits below the deep, irregularly shaped yoke. A lace jabot effect finishes the right edge of front.

RIGHT FIGURE.—Sheer white batiste matinée, hand-embroidered in Convent and cut-work designs, and elaborately trimmed with Valenciennes lace and insertings. Pale pink liberty satin rosettes and streamers at corsage; pink China silk slip-lining.

COSTUME IN FAMOUS PAINTINGS

[NOTE.—Beginning with the reproduction of the Fete Champetre, one of Watteau's best-known paintings, shown in the issue of 24 May, 1906, there is being published in Vogue a series of engravings from the most famous paintings, in which the costume of the period plays an important part. It will be seen that some of the most distinguished artists of all periods have realized the artistic possibilities of even eccentric fashions.]

DEspite her quaint attire, the little lady who looks out so directly at the spectator in the charming portrait by Perronneau, reproduced in this issue of Vogue, has quite a modern look with her wide-opened eyes. The arrangement of the hair, with just two flowers gracefully fastened in, is simple; but the gown, with its elaboration of detail, atones for any other simplicity. The pet kitten held in the prettily shaped hands is painted with such fidelity to life that the artist must have been a lover of the feline tribe.

This artist, Jean Baptiste Perronneau, to give him his full name, was born at Paris in 1715, and painted chiefly in pastel. Two portraits by him, one of the sculptor Lambert Sigisbert Adam senior, and another of the painter, Jean Baptiste Oudry, hang in the Louvre, Paris. Perronneau died in Amsterdam, in the year 1783.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Blanche Bates in The Girl of the Golden West
Astor Theatre, B'way and 45th St.
The Straight Road
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Henri de Vries in the Double Life
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Princess Beggar
Criterion Theatre, 44th St. and Broadway
Clara Bloodgood in The Truth
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Maude Adams in Peter Pan
Garden Theatre, 27th St. and Madison Ave.
The Student King
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Road to Yesterday
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
The Hypocritse
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
125th Street Theatre, bet. Park and Lex. Aves.
Dorothy Vernon of Haddon Hall
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in The Girl Who Has Everything
Lincoln Sq. Theatre, 66th St. and B'wy
Matilda
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Mrs. Fiske in The New York Idea
Madison Square Theatre, 24th St., near B'way.
Carlotta Nilson in The Three of Us
Manhattan Theatre, 33rd St. and B'way
Wilton Lackaye in Les Miserables
Majestic, 59th St. and B'way
Henry Woodruff in Brown of Harvard
New Amsterdam Theatre, West 42nd St.
Brewster's Millions
New York Theatre, B'way and 45th St.
Elsie Janis in the Vanderbilt Cup
Princess Theatre, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Matinees Mon., Tues. Wed., Fri.,
Alla Nazimova in Hedda Gabler
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 20th St. and B'way
The Dream City and The Magic Knight

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SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Crosby.—Suddenly, of pneumonia, at Baltimore, 3 January, 1907, Ernest Howard Crosby, son of the late Rev. Howard Crosby, D. D.

Park.—Suddenly, on 5 January, in the 9th year of her age, Julia Elliott, daughter of Trenor L. and Julia H. Park.

ENGAGED

Crocker-Thomas.—Miss Gladys E. Thomas, daughter of Mr. Wethered E. Thomas to Mr. Samuel E. M. Crocker.

Fargo-Chauncey.—Miss Grace Lindley Fargo, daughter of Mr. James F. Fargo, to Mr. Daniel Chauncey, Jr.

Higginson-Weekes.—Miss Dorothy Lee Higginson, daughter of Mr. James J. Higginson, to Mr. Arthur Delano Weekes, Jr.

WEDDINGS TO COME

Baker-Sheppard.—16 January, Church of the Incarnation.

Burns-Cavendish-Bentinck.—9 February, London, Eng.

Elkins-Fox.—24 January, St. Paul's Church, Ogontz, Pa.

Farr-Jordan.—10 January, Philadelphia.

Frelinghuysen-Havemeyer.—7 February, St. Thomas's Church.

Greenough-Perkins.—15 January, Boston, Mass.

Jennings-Auchincloss.—11 January, at the residence of the bride.

Hecksher-Vanderhoef.—6 February, St. Bartholomew's Church.

Smith-Morton.—2 February, St. Thomas's Church.

WEDDINGS

Little-Kobbe.—Mr. Raymond Demorest Little and Miss Beatrice Kobbé, daughter of Mr. Gustave Kobbé, were married on Tuesday, 8 January, in All Angel's Church. Maid of Honor: Miss Hildegarde Kobbé. Bridesmaids Miss Florence Macy, Miss Margaret Behr, Miss Alice Demorest, Miss Gladys Waterbury, Miss Elsie Little and Miss Helen Clucas. Best man: Mr. Arthur Little. Ushers: Mr. Elitinge Warner, Mr. Beals Wright, Mr. J. Donald Morrow, Mr. Frederick Hussey and Mr. George M. W. Kobbé.

DANCES

Davis.—A dance will be given on Friday, 11 January, by Mrs. Howland Davis for Miss Hester Davis.

Fairfax.—A dance was given on Wednesday, 9 January, by Mrs. Hamilton R. Fairfax, for Miss Katharine Van Rensselaer Fairfax, at Sherry's.

Gerry.—A dance will be given on Monday, 14 January, by Mrs. Elbridge T. Gerry.

Havemeyer.—A dance will be given by Mrs. Henry O. Havemeyer on Friday, 18 January, for Miss Electra Havemeyer at Sherry's.

Iselin.—A dance was given on Friday, 4 January, by Mrs. Adrian Iselin for Miss Louise Iselin, at Sherry's. The cotillon was led by Mr. Craig Wadsworth dancing with Miss Therese Iselin, and by Mr. Monson Morris dancing with Miss Louise Iselin. Present were: Mr. and Mrs. Benjamin Welles, Mr. and Mrs. James F. D. Lanier, Mr. and Mrs. Norman Whitehouse, Mr. and Mrs. Charles B. Alexander, Mr. and Mrs. Henry Rogers Winthrop, Mr. and Mrs. Robert Goelet, Mr. and Mrs. W. Starr Miller, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. Henry Payne Whitney, Mr. and Mrs. Reginald Ronalds, Mr. and Mrs. W. Earl Dodge, Mr. and Mrs. William Underwood, Mr. and Mrs. William Douglas Sloane, Mr. and Mrs. Goodhue Livingston, Mr. and Mrs. Archibald Rogers, Mr. and Mrs. Prescott Lawrence, Mr. and Mrs. Reginald W. Rives, Ambassador and Mrs. Whitelaw Reid, Mr. and Mrs. George Henry Warren, Mr. and Mrs. J. Borden Harriman, Mr. and Mrs. W. Pierson Hamilton, Mr. and Mrs. Karrick Riggs, Mr. and Mrs. Whitney Warren, Mr. and Mrs. Orme Wilson, Mr. and Mrs. H. Coleman Drayton, Mr. and Mrs. Forsyth Wickes, Mr. and Mrs. Courtlandt F. Bishop, Mr. and Mrs. John H. Hammond, Mr. and Mrs. Austen Gray, Mr. and Mrs. William B. O. Field, the Hon. Hugo and Lady Evelyn Baring, Mr. and Mrs. Francis R. Appleton, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Edward J. Berwind, Mr. and Mrs. W. Watts Sherman, Colonel John Jacob Astor, Mr. and Mrs. Lloyd S. Bryce, Mr. and Mrs. Frank S. Witherbee, Mr. and Mrs. Gordon Macdonald, Mr. and Mrs. John G. Beresford, Mr. and Mrs. H. Le Roy Emmet, Mr. and Mrs. W. Bayard Cutting, Mr. and Mrs. Stephen H. Olin, Mr. and Mrs. R. Livingston Beeckman, Mrs. Charles H. Coster, Mrs. J. Ridgeley Carter, Mrs. George L. Kingsland, Mr. and Mrs Ogden Mills, Mrs. Sydney Dillon Rpiley, Mr. and Mrs. Franklin B. Lord, Mr. and Mrs. C. Oliver Iselin, Mr. and Mrs. P. Cooper Hewitt, Mr. and Mrs. Lewis Iselin, Mr. and Mrs. Rudolph H. Kissel, Mr. and Mrs. Oliver Bird, Mr. and Mrs. F. Delano Roosevelt, Mr. and Mrs. Joseph Earle Stevens, Mr. and Mrs. Herbert D. Robbins, Mr. and Mrs. Lawrence Waterbury, Mr. and Mrs. Harold Minott, Mrs. Ogden Goelet, Mr. and Mrs. I. Townsend Burden, Mrs. Richard Gambrill, Mr. and Mrs. Elbridge T. Gerry, Miss Charlotte Warren, Miss Emily Coster, Miss Edith Deacon, Miss Ethel Cryder, Miss Mabel Gerry, Miss Angelica Gerry, Miss Annah D. Ripley, Miss Leila Bryce, Miss Mary Newbold, Miss Grace Chapin, Miss Lily Lee Page, Miss Eleanor Whitridge, Miss Pauline French, Miss Ethel Cowdin, Miss Lydia Mason Jones, Miss Sadie Jones, Miss Pauline Riggs, Miss Dagmar Wetmore, Miss Ellen Delano, Miss Gladys Pell, Miss Sallie Dixon, Miss Annie Kountze, Miss May Tuckerman, Miss Sylvia Parsons, Miss Evelyn Parsons, Miss Helen Rives, Miss Caroline Wilmerding, Miss Elizabeth Cutting, Miss Irene Sherman, Miss Mildred Sherman, Miss Pauline Morton, Miss Effie Pearson, Miss Adelie Havemeyer, Miss Electra Havemeyer, Miss Eleanor Mortimer, Miss Harriet Alexander, Miss Janet Fish, Miss Edith Starr Miller, Miss Evelyn Gwendolyn Burden, Miss Gertrude Sheldon, Miss Katherine Barney, Miss Ethel Russell, Miss Elvin Neeser, Miss May Neeser, Miss Dorothy Whitney, Miss Gladys Kissel, Miss Dorothea H. Kane, Miss Corinne Douglas Robinson, Miss Dorothea Potter, Miss Katherine Lawrence, Miss Kate Price, Miss Louise Knowlton, and Miss Priscilla Stanton. Mr. Lispenard Stewart, Mr. Worthington Whitehouse, Mr. De Lancey Jay, Mr. Hermann Kinnicutt, Mr. Frank Kinnicutt, Mr. Moncure Robinson, Mr. Charles D. Wetmore, Mr. T. Suffern Tailer, Mr. F. V. L. Hoppin, Mr. Bertram de N. Cruger, Mr. Sherman Day, Mr. Lloyd Warren, Mr. J. L. Wolf Cutting, Mr. Robert L. Gerry, Mr. H. Pelham Robbins, Mr. Cortlandt Nicoll, Mr. Sumner Gerard, Mr. Robert Van Cortlandt, Mr. Gerald Morgan, Mr. Lydig Hoyt, Mr. J. Montgomery Waterbury, Mr. Rudolph Neeser, Mr. Erskine Hewett, Mr. Samuel J. Wagstaff, Mr. William Moore, Mr. Stewart Witherbee, Mr. Malcolm Sloane, Mr. William Greenough, Mr. Arthur Choate, Mr. O'Donnell Iselin, Mr. Phoenix Ingraham, Mr. Orme Wilson, Jr.; Mr. William Whitehouse, Mr. Adrian Iselin, 2nd; Mr. Herbert C. Pell, Mr. H. Richmond Taylor, Mr. J. Gordon Douglas, Mr. Albert Z. Gray, Mr. Coster Wilmerding, Mr. Charles Lawrence, Mr. Ashbel Barney, Mr. James Barney, Mr. William Stackpole, and Mr. Newton Rae.

Junior Cotillon.—The second dance took place on Tuesday, 8 January, at Sherry's.

Miller.—A dance will be given on Wednesday, 16 January, by Mrs. William Starr Miller, for Miss Edith Starr Miller.

Mills.—A dance will be given by Mrs. Ogden Mills on Friday, 18 January, at No. 2 East 69th Street.

Sloane.—A dance will be given on Friday, 11 January, by Mrs. William Douglas Sloane, at No. 2 West 52nd Street.

Thompson.—A dance will be given on Thursday, 10 January, by Mrs. Joseph Todhunter Thompson, for Miss Jane Remsen Thompson at Sherry's.

Whitney.—A dance was given on Monday, 7 January, by Mrs. Harry Payne Whitney.

DINNERS

Burden.—A dinner will be given on Friday, 11 January, by Mrs. I. Townsend Burden.

Cutting.—A dinner was given on Tuesday, 8 January, by Mrs. William Bayard Cutting for Ambassador and Mrs. Whitelaw Reid.

Fish.—A dinner will be given on Thursday, 24 January, by Mrs. Stuyvesant Fish.

Pooler.—A dinner will be given on Saturday, 22 January, by Mrs. Louis James Pooler, for Miss Frances Gordon Alexander.

RECEPTIONS

Callender and de Forest.—Miss Callender and Miss de Forest will be at home on Sundays, 13, 20, and 27 January.

Henry.—Mrs. Howard Henry and Miss Grace Remsen Henry will be at home on Wednesdays, 16, 23, 30 January.

Sandford.—Mrs. Geroge Baylis Sandford and Miss Elizabeth Blodget Sandford will be at home on Wednesday, 23 January.

Weatherbee.—Mrs. Edwin H. Weatherbee and Miss May Weatherbee will be at home on Mondays, 14, 21 ,28, January.

INTIMATIONS

Barbey.—Mrs. Henry I. Barbey and Miss Barbey, who have been spending the holidays at Tuxedo Park, have returned to New York.

Blair.—Mr. and Mrs. C. Ledyard Blair have come to New York from Blairsden, their estate near Peapack, N. J., to spend a few weeks.

Bostwick.—Mrs. Jabez A. Bostwick will not occupy her house at Fifth Avenue and Sixty-second Street this winter. She is at the St. Regis.

Iselin.—Mr. and Mrs. C. Oliver Iselin are spending some time at the St. Regis.

Keech.—Mr. and Mrs. Frank B. Keech have returned from Tuxedo.

McClellan.—Mrs. George B. McClellan, mother of Mayor McClellan, is at the Murray Hill Hotel for the remainder of the winter.

Mortimer.—Mr. and Mrs. Richard Mortimer are occupying an apartment in the St. Regis.

Osborn.—Professor and Mrs. F. Fairfield Osborn, who sailed on the Cedric, will spend the winter in Egypt.

Washington.—Mr. and Mrs. William Lanier Washington are making a trip through Virginia, where they will stop at many of the historic houses.

HUNTING

Hempstead, L. I.—A drag hunt was held on Saturday, 5 January, by the Meadow Brook Club. In the field were: Mrs. Adolph Ladenburg, Miss Cornelia Bryce, Miss Gladys Mills, Miss Marion Fish. Mr. Robinson, Mr. Harold Phipps, Mr. Hayden, Mr. S. Cameron, Mr. J. D. Grace, Mr. Harry S. Page, Mr. Robert F. Potter and Mr. Willets.

CORRESPONDENCE

Tuxedo Park, N. Y.—Dinners were given on Saturday, 5 January, by Mr. and Mrs. Grenville Kane, Mr. and Mrs. H. P. Loomis, Mr. and Mrs. Gordon Knox Bell, Mr. and Mrs. H. Casimir De Rham and Mrs. Charles J. Coulter.

WASHINGTON

DINNERS

The President.—A dinner, followed by a musical, was given by the President and Mrs. Roosevelt on Friday, 4 January.

Anderson.—A dinner will be given by Mr. Justice and Mrs. Thomas H. Anderson on Wednesday, 16 January.

Bonaparte.—A dinner will be given by the Attorney general and Mrs. Bonaparte on Tuesday, 22 January, for the President and Mrs. Roosevelt.

Bulkeley.—A dinner will be given by Senator and Mrs. Bulkeley on Saturday, 19 January, for the Vice-President and Mrs. Fairbanks.

Burrows.—A dinner will be given by Senator and Mrs. Burrows on Friday, 25 January.

Cameron.—A dinner was given by Mrs. J. Donald Cameron on Friday, 4 January for Mrs. John Ridgeley Carter and Miss Mildred Carter, wife and daughter of the first secretary of the American Embassy at London.

Depew.—A dinner will be given by Senator and Mrs. Depew on Friday, 11 January, for the Vice-President and Mrs. Fairbanks.

Dryden.—A dinner will be given by Senator and Mrs. Dryden on Saturday, 12 January.

Hopkins.—A dinner will be given by Senator and Mrs. Hopkins on Friday, 11 January.

Garfield.—A dinner will be given by Mr. and Mrs. James R. Garfield on Thursday, 17 January, for Mr. and Mrs. Stanley Brown.

Kean.—A dinner will be given by Senator and Miss Kean on Saturday, 12 January, for Miss Margaret Roosevelt, daughter of Mr. Emlen Roosevelt.

Knox.—A dinner was given by Senator and Mrs. Knox on Tuesday, 8 January, for Senator and Mrs. W. Murray Crane.

Longworth.—A dinner was given by Representative and Mrs. Nicholas Longworth on Thursday, 3 January, the guests going later to the reception at the White House.

Scott.—A dinner was given by Senator and Mrs. Nathan B. Scott on Tuesday, 8 January, at the New Willard.

Shaw.—A dinner was given by the Secretary of the Treasury and Mrs. Shaw on Tuesday, 8 January, for the President and Mrs. Roosevelt.

Shonts.—A dinner will be given by Mr. and Mrs. Shonts on Tuesday, 15 January for the Secretary of the Treasury and Mrs. Shaw.

Sternberg.—A dinner will be given by General and Mrs. Sternberg on Thursday, 10 January, for the Secretary of War and Mrs. Taft.

Straus.—A dinner will be given by the Secretry of Commerce and Labor and Mrs. Straus on Tuesday, 19 February, for the President and Mrs. Roosevelt.

Townsend.—A dinner will be given by Mrs. Richard Townsend on Thursday, 17 January, for the Honorable Maude Pauncefote, daughter of the late Lord Pauncefote.

LUNCHEONS

Alger.—A luncheon was given by Mrs. Russell A. Alger, wife of Senator Alger, on Saturday, 5 January, for Mrs. Garrett A. Hobart, wife of the late Vice-President Hobart.

Elkins.—A luncheon was given by Senator and Mrs. Elkins on Thursday, 3 January, for Mr. and Mrs. Whitelaw Reid.

Eustis.—A luncheon was given by Mr. and Mrs. William Corcoran Eustis on Thursday, 3 January for Mrs. John Ridgeley Carter and Miss Mildred Carter.

Lodge.—A luncheon was given by Senator and Mrs. Lodge on Wednesday, 2 January, for the Attorney General and Mrs. Bonaparte.

McLean.—A luncheon was given by Mrs. John R. McLean on Sunday, 6 January, at her country residence, Friendship.

DANCES

Bachelors'.—The second of the Bachelors' Cotillions will be given on Wednesday, 16 January, at the New Willard.

Gaff.—A dance was given by Mrs. Thomas T. Gaff on Tuesday, 8 January.

Kean.—A dance will be given by Mrs. Kean and Miss Lucy Kean on Saturday, 12 January, for Miss Christine Roosevelt, daughter of Mr. Emlen Roosevelt, of New York.

McLean.—A dance was given by Mrs. John R. McLean on Saturday 5 January, at her residence on I Street.

Sixty Couples.—The Sixty Couples Cotillion was given at Rauscher's on Monday, 7 January.

RECEPTIONS

White House.—A reception will be given by the President and Mrs. Roosevelt on Thursday, 17 January, for the Judiciary.

Cabinet.—Receptions were given on Wednesday, 9 January, by Mrs. Root, Mrs. Taft, Mrs. Metcalf and Mrs. Straus.

Senate.—A reception was given by the Vice-President and Mrs. Fairbanks on Wednesday, 9 January for the Senate.

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Winter exhibition of the National Academy of Design. Until 20 Jan.

Kraushaar's. American and foreign cartoons by Cir and other well known cartoonists. Until 19 Jan.

Clausen's. Portraits by Miss Lydia Field Emmet. Until 19 Jan.

Powell's. Water colors by Herbert W. Faulkner. Until 26 Jan.

Photo-Secession Galleries. Drawings in black and white and colors by Miss Pamela Colman Smith. Until 15 Jan.

Knoedler's. Recent portraits by Emil Fuchs, and etchings by Whistler.

Noe's. Water colors by F. Hopkinson Smith. Until 26 Jan.

Macbeth's. Recent paintings by William Sartain. Until 25 Jan.

Schaus'. Portraits by F. Percy Wild. Until 15 Jan.

Montross'. Pictures and etching by J. Alden Weir. Until 15 Jan.

Ehrich's. Collection of early Italian paintings. Until 12 Jan.

Durand-Ruel's. Paintings by Miss Mary Cassatt.

Astor Library. Plates from the Etcher and from F. Hopkinson Smith's Venice of To-Day.

Lenox Library. Prints from the A. A. Hopkin, collection of photographs of Italian works of art, and (in lower hall) etchings by the late Adolphe Lalauze.

Brooklyn. Pratt Institute. Recent landscapes by William L. Lathrop. Until 31 Jan.

Boston. Museum of Fine Arts. Collection of Italian lace and embroidery, loaned by Signorina Amari.

Art Club. The Seventy-fifth Annual Exhibition of the Boston Art Club.

St. Botolph Club. Paintings, including the Chateaux series, by Jules Guerin.

Rowland's. Pictures by Leon Dabo. Until 12 Jan.

Buffalo. Albright Gallery. Exhibition of contemporary German paintings.

Chicago. Art Institute. Illustrations by Ernest G. Peixotto, Frederick Richardson, W. D. Stevens, and Orson Lowell; paintings by Birge Harrison; water colors by George F. Schultz; paintings by Frederick C. Bartlett; and mural decorations by W. P. Henderson. Until 20 Jan.

Young's Gallery. Water colors by Winslow Homer.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Providence. Art Club. Paintings by George W. Whitaker. Until 20 Jan.

EXHIBITIONS TO COME

New York. Salmagundi Club. Annual black and white exhibition by artist members of the club. Opens 12 Jan.

Clausen's. Sketches of Newport gardens by Miss Mary Helen Carlisle. 21 Jan. to 2 Feb.

Boston. Copley Hall. Exhibition of Arts and Crafts. 6 to 26 Feb. Exhibits received 30 Jan.

Marion, Ind. Public Library. Exhibition of American paintings. 6 to 20 Feb.

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition. Oil paintings and sculpture. 21 Jan. to 24 Feb.

St. Paul. State Art Society's Rooms. Fourth Annual of paintings, sculpture, architecture, arts and crafts and photographs. 9 to 16 Feb.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. 9 Feb. to 9 Mar. Exhibits received until 22 Jan.

AUCTION SALES

New York. Mendelssohn Hall. Important collection of oil paintings and water colors by modern French, Dutch and American artists. 10 and 11 Jan. 8 p. m.

Hartman's. Chinese and Japanese antiques, colored prints, paintings, etc. 10, 11 and 12 Jan. 2 p.m.

ART GOSSIP

THe paintings and etchings by J. Alden Weir, now shown at the Montross Gallery, in New York, range from examples of the artist's earliest work to those recently finished, and afford an excellent opportunity of studying his artistic advancement. The most recent paintings are three landscapes, while among the other works may be mentioned Memories, a figure piece; The Rose—Pink Bodice, The Gray Gown, and Figure in Sunlight.

On 12 January the annual Black and White exhibition of the Salmagundi Club will be opened, and on the evenings of 18 and 19 January the pictures shown will be auctioned off. As usual one-half of the money realized will go to the artists and the other half to the club.

Cartoons of celebrated Americans and foreigners by the famous Parisian cartoonist "Cir" (the Duke de Cirella) are on exhibition at Kraushaar's gallery. At Noe's gallery F. Hopkinson Smith is showing thirty-seven of his recent water-color paintings of Venetian, English, and Swedish scenes.

On 5 February there will be opened at Copley Hall, Boston, under the auspices of the Society of Arts and Crafts an exhibition to continue until 26 February. This exhibition, which is to be held in celebration of the tenth anniversary of the founding of the Society, promises to be the most important one of its kind ever held in this country. It will include only hand-made articles of original design. The chief claims of the Society is that no machine made article can compare in artistic quality to that made by hand. Pottery, woodwork, jewelry, textiles, glass, metal and leather work, book-bindingl etc., will be shown.

At the recent exhibition held at the opening of the Herron Institute in Indianapolis The Whistling Boy, by Frank Currier; Summer Day, by Twachtmann; Cliff Rock, by Childe Hassam; and Helen and Fox, by Carl Newman, were bought by the Institute for its permanent collection.

During this week the fiftieth convention of the American Institute of Architects, is being held in Washington. Among the distinguished men present are Sir Ashton Webb, the noted English architect, upon whom will be conferred the Institute's first medal of honor, Sir Purdon Clark, Mr. E. H. Blashfield, Mr. F. D. Millet and Mr. French.

HAPHAZARD JOTTINGS

ECONOMICS PROMINENTLY BEFORE THE PUBLIC

EVen the least observant must be struck by the large amount of space and time devoted to the consideration of economic questions in the utterances and writings of public or distinguished men from the Chief Executive to those of scientific attainment who took part in the recent meeting of the American Association for the Advancement of Science. At the latter extensive place on the programme was given to the economic science section, and among the most noted speakers was Henry Laurens Call, who spoke on The Concentration of Wealth. In the course of his remarks he stated that "our wage earners receive an average of $400.00 a year,—nine tenths of our business men are failures; our clergy receive an average salary of $500.00, while of our 6,000,000 farmers one-third are tenants only and the homes of another third are mortgaged." This excerpt shows how prone are those who take up the cause of the poorer classes to present them as the helpless victims of those who amass wealth.

MEN TO BLAME FOR THEIR FAILURES

Take, for example, the failure of ninety per cent of men who embark in individual enterprises known under the general term of business. How, pray, except in comparatively few cases of persecution by trusts, can the moneyed classes be held responsible for this large proportion of failure. That was the accepted ratio years and years before the advent of trusts, and, whatever the proportion now, it would continue even if the trusts were regulated. The unfortunate showing results from the lack of ability on the part of the men who attempt to set up in business. The trust neither forces nor even encourages, men to undertake individual enterprises, in fact, it does quite the contrary. How then can it be justly blamed if men lacking the proper commercial training, or natural equipment choose to embark most unwisely, as the sequel shows, in enterprises which they have not the ability to make productive.

NEED OF SPECIAL EDUCATION

The assumption that men are somehow fitted by nature for business, as it is called, and agricultural pursuits, has been at the bottom of the great majority of failures that have overtaken men in both of these phases of economics. To-day farmers all over the country can be found who have no use for agricultural colleges and who never heard of the "new earth" movement. They pursue their unenlightened way and blame the railroads or the trusts or any other institution, rather than their own lack of intelligence and enterprise.

THE CLERGY AND THE TRUST

And by the way, in that good time promised under Socialism, are the clergy to be paid by the State? What trust, pray, is keeping the clergy below the $500.00 annual income mark? No one forces young men to enter the ministry; nor are any allurements of prospective fat salaries held out to them. They are supported (and they take the risk) by voluntary contributions. Considering the facts in regard to the clergy in this and other ages it is little short of absurd to class them among the victims of the modern concentration of wealth.

RECKLESS SPEECH AND WRITING

The recklessness of statement characteristic of so many passionate advocates of the poor was well shown up in a convention in this city, where not alone were the statistics in regard to the Child Labor question published by John Spargo admitted to be inaccurate by officers of the National Child Labor Association, but where the report of the Secretary of the association in regard to the child workers in the mines of Pennsylvania, being subjected to drastic criticism, was revealed as not an accurate presentment of important facts. The outcome was that a joint committee made up of child labor advocates and those representing the employing class was appointed to get at the facts. When these times come, as they are almost sure to do, those who have allowed their sympathies to get the better of their sense of justice for all classes may have cause to rue the loose talk of wrongs that are sometimes non-existent and frequently exaggerated in speech and by pen.

THE PROTECTIVE TARIFF AND THE MONROE DOCTRINE

Professor Burgess of Columbia University, who is lecturing in Berlin this winter it may not be known by all, started out on his embassy with remarks that disturbed many Americans, including, it is said, President Roosevelt, His principal statements were:

"There are, for example, two doctrines in the policy of the United States which are regarded as almost holy doctrines, the discussion of which may not even be proposed by a foreign power without risk of awakening hostility in the United States. These are the high protective tariff and the Monroe Doctrine. Our, politicians do not appear to have the least notion that both of these doctrines are almost obsolete, and that the reconstruction of European States and their constitutions, and the acceptance by the United States istelf of its position as a world power have made them both nearly senseless."

These are very advanced opinions, a fact the Professor himself appeared to realize as he went on to emphasize, that only academically could these questions now be discussed by professors, who are immune from recall and whose scholastic utterances, unlike those of diplomatists, can not disturb or undermine international friendship.

GERMAN COLONISTS IN AMERICA DESIRABLE

To the unbounded joy of the German nation, Prof. Burgess before he finished his address stated that in his opinion the best interests of the United States and the world at large would be advanced by a strong Teutonic tide of emigration to South America by which the settlement of that gigantic part of the continent by men capable of cultivating it would be obtained.

To those unfamiliar with the Professor's general views in regard to international affairs, these opinions in regard to the colonization of South America by Germans doubtless appear almost incendiary, but they seem much less so to those who know that the Professor is of the opinion that the permanent peace and progress of the world depend wholly upon a close union between Great Britain, Germany, and the United States, and whatever he says or writes in regard to international affairs is with an eye single to the furtherance of this plan of such triple alliance as the world has never seen.

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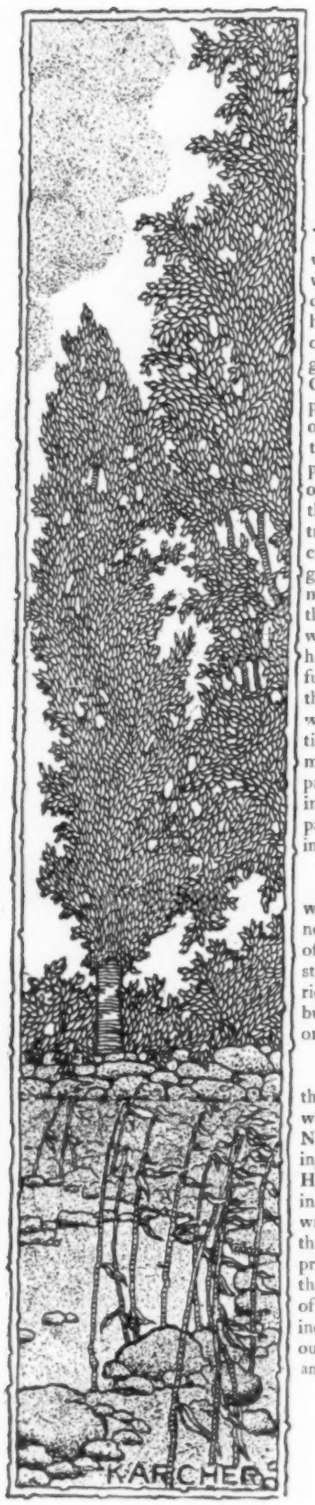
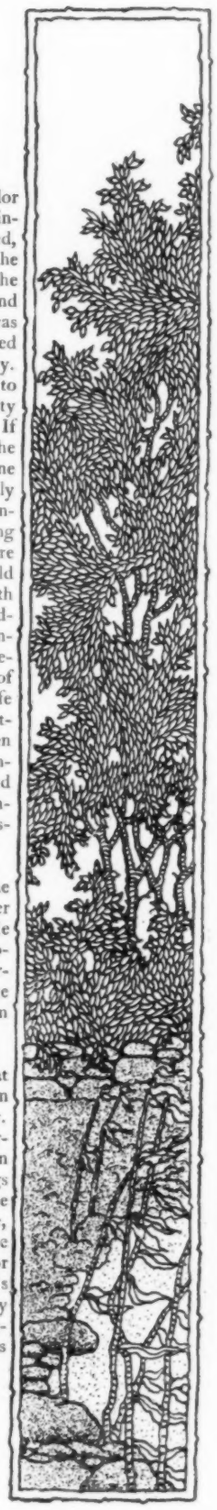


SPINSTERS—LATE AND CURRENT

A Contemporary not long ago presented a leading article entitled The Bachelor Girl, but whoso was beguiled into reading it under the impression that this interesting and very modern class of femininity was to be scientifically presented, was doomed to disappointment, as all but the closing paragraph was devoted to the vanishing race of old maids. Although the editor appeared to regret the passing of the domestic spinster, he displayed but hazy ideas as to her heretofore status in society and her service to it. In the main his paper was a mild protest against the sneers it was once the fashion to level at old maids that, failing matrimony, they became ill-natured gossips and domestic tyrants, in short, were particularly disagreeable members of society. Of the great and very positive service rendered by this class, the writer appeared not to possess the faintest conception, and his ignorance has been shared by the large majority of people, mainly because the service referred to was unobtrusive and individual. If this class of unappreciated domestic drudges had ever forgathered in conventions the public might have learned some astonishing facts, for one thing that the spinster was one of the strongest centripetal social forces of her era. Since she resigned her largely thankless task, marriage has lost appreciably in popularity, both as to frequency of contraction and permanency when entered into. In poems and the addresses of young clergymen, great and continuous glory is given to mothers, but wherever was there glory bestowed upon the millions of foster mothers, known to their generations as old maids? Who helped with the children in sickness and in health? Who helped with the sewing? Who took up the ugly tasks of general housekeeping, who saved the bread-winner the wages and the extravagances of hired help? Who but the unsung and unhonored spinster class? The service these women rendered in the home was of the useful, but little appreciated, kind that kept them at the beck and call of every member of the household. Domestic drudge, would have been a fitting summing up of the life work of these women, most of whom were denied by convention opportunities for putting their talents of one kind or another to use for their own profit. At a time when matrimony was prescribed as the only desirable lot for women, it was constantly impressed upon the spinster in one way and another, that strive she ever so patiently and intelligently to fill the only role permitted by her fate, still was her life a failure compared to that of even the least conscientious wife and mother. Could a more depressing and dignity-impairing lot be imagined?

Happily the college and economic opportunity have changed the condition of the woman who declines the married state, and one of the very first uses she made of her new independence was promptly to get from under the yoke known to her in her role of the aunt of domestic drudgery. From her banner she tore self-effacement and substituted self-development, and the world has been the gainer, although millions of married couples are more or less resentful at being now compelled to bear to the full the burdens of matrimony they assumed, instead of shirking a considerable portion of them onto the shoulders of the old maid member of the household.

In sharp contrast to the contemptuous manner in which it was the fashion to treat the old maid in print, is the tone adopted by writers toward the bachelor girl. Even when disapproving of her, editors never give her to understand that she is a superfluity. No longer is the single woman humiliated by the publication of articles and books bearing such mortifying titles as What Shall We Do With Our Superfluous Girls? In Holy Writ, self-sacrifice is rated high among the virtues; but reversing these teachings in their attitude toward the single woman of this and previous eras society and the writers scorn the self-immolating sisterhood and respects, even where it does not approve, the bachelor girl who ranks justice to herself as more commendable than the self-sacrifice practiced by the spinster class known as old maids. Little cares the bachelor girl or the bachelor woman, however, whether she is approved of either by the Mrs. Grundy's of social life or chat of editorial sanctums. She is first of all a human being, and only incidentally a woman, and her destiny will fulfil as it seems to her desirable, quite without regard to plaudits or censure. The spelling book and the open door to professions and industries, have unshackled her forever.



PORTRAIT BY PERRONEAU

[See text, Costume in Famous Paintings, page 56—A]

ENGLISH CHILDREN SEE MIDSUMMER NIGHT'S DREAM— DRESS AT THE THEATRE—NOTABLE WOMEN IN SOCIAL WORLD—CHARITY FUNCTIONS—AFTERNOON TEA AT PRINCE'S SKATING RINK

AS I write, the weather is ideal, cold and clear. The great emporiums are thronged morning and afternoon by elegantly-dressed women.

Bond Street and Regent Street supply their quota of well-gowned foot passengers, the carriage way is thronged with a bewildering mass of barouches, motor cars and elegant and noiseless electric broughams, from which may be seen descending some of the most beautiful women in English, American and French Society. London gets more Cosmopolitan every year, and

LADY GREY-EGERTON

we are at one with our Transatlantic and Parisian cousins in pursuit of gaiety. English people enjoy life in a far more Continental style than formerly, and great restaurants like the Savoy are crowded nightly, Sunday being perhaps more favored than any other evening in the week. Autre temps, autre moeurs in truth! among mondaines the old-fashioned prosy Sunday of our forefathers has gone by, and some of the less up-to-date among us find it in our hearts, now and then, to pine for that erstwhile hour of calm in the hurly-burly of the week's festivities. Christmas is essentially the children's season, and the small people have enjoyed the shops as completely as their elders. Fashion touches the juveniles, and it is pleasant to record that in England this year the old-world amusements are finding favor once more with boys and girls. There have been large orders at Covent Garden for Christmas trees, great and small. Blind man's buff, Punch and Judy, charades, snapdragon and other century-old frolics are replacing the conjurors and theatre parties of the past few seasons.

Apropos of theatres the Adelphi is attracting large audiences just now with A Midsummer Night's Dream, and at a matinee the other day numbers of excited little people crowded into boxes and dress circle to admire the dainty scenery, and the fairy folk of their own age frolicking among the woodland scenes. Elizabeth Parkina is the great attraction, and her singing of Mendelssohn's exquisite music is worth a day's journey to hear.

Evening performances in this London's "little season" mean a liberal education in the way of theatre wraps, and a bewildering variety is offered to the sightseer, from the somewhat inadequate and eccentric kimono in which the wearer irresistibly suggests the bath, to the flimsy-looking frothy garment of satin and chiffon with billows of lace, out of which the owner's lovely head appears like Aphrodite's rising from the sea foam.

Coiffeurs, too, are interesting to study, and the stalls and boxes show fair heads and dark wreathed with roses, or with green leaves delicately pailletted, or perhaps simply adorned with the single large rose so suitable to the débutante. These are interspersed with other graceful heads adorned with sweeping ospreys or birds of Paradise, all of which are as successful in veiling the stage as was ever the much-maligned matinée hat.

Among beautiful Englishwomen, or rather Irishwomen, Lady Beatrice Pole-Carew seldom wears in her classic locks more than a single

LADY BEATRICE POLE-CAREW

rose. Hers is the beauty of which there can be no denial; she is one of the loveliest, many aver the loveliest, of her time, features, coloring and expression being absolute perfection. Married as Lady Beatrice Butler, to General Sir Reginald Pole-Carew, who is noted for his handsome looks, Lady Beatrice and her husband and small son make a trio whose replica would be difficult to find. They spend the greater part of the year at Antony, Sir Reginald's beautiful family seat in Cornwall, and much of the remainder in Ireland, at Lady Beatrice's old home, historic Kilkenny Castle. Here her father, the Marquis of Ormonde, owns a wonderful collection of Coronation gold plate, he being the twenty-seventh Hereditary Chief Butler of Ireland. On her mother's side Lady Beatrice is related to the Westminster family, whose young Duchess entertains so frequently at Eaton Hall. The Duchess of Westminster as Miss Shelagh

HER GRACE, THE DUCHESS OF WESTMINSTER

West was a great favorite in social circles, a daring rider to hounds and an admirable whip. In her present more exalted position she still exercises these tastes. She approves of the new movement in favor of riding astride, and although she usually uses a side saddle, she led her team of lady polo players at Eaton some time ago riding in the more unconventional mode.

She is a comparatively near neighbor in Cheshire of Lady Grey-Egerton, one of the loveliest members of the peerage, and one, too, of the many charming Americans, who have ordained to marry Englishmen and to live in this country. Lady Gray-Egerton, who was Miss Mary Cuyler, daughter of a distinguished United States officer, spends much of her time in the country, and is very devoted to her twin boys and little daughter. She occupies a warm corner in the hearts of her husband's tenantry. Clever, accomplished and beautiful, she is a notable figure in English Society circles. The Grey-Egerton family is one of the most ancient in England, tracing its descent from the Norman William le Belward, Baron of Malpas. The family names are to be found in Lady Grey-Egerton's twin sons, Philip de Malpas and Rowland le Belward.

(Continued on page 54)

PRETTY LUNCHEON TOILETS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 59A

SEEN ON

GOSSIP

AN event of great interest always in stageland is a new opera by Reginald De Koven, and this season one came to town on the eve of the great holiday of the year. The Student King, as it is called, was brought out at the Garden Theatre under the most favorable circumstances, as the leading role was entrusted to Lina Abarbanell, the former Metropolitan Opera House singer. Henry W. Savage, the producing manager, it is said, set out to make The Student King more pretentious than the ordinary light opera of Broadway, but not so classically ambitious as the works produced at the two homes of grand opera. The story of the opera is mainly a peg upon which to hang songs and choruses, and comedy bits as is the case with light opera, usually. The scenes of the opera take place in the city of Prague three hundred years ago. A real king goes to a carnival in disguise, where he is mistaken for a young student who is made by his fellows The Student King of Carnival. There are of course two lovers, the lady in the case being Princess Ilsa, who goes about in disguise. With two characters thus masquerading there is naturally no trouble in getting up complications enough to last entertainingly through the acts of the opera. The chief funmaker is Alexander Clark who, in the role of the King of Bohemia, creates a considerable amount of fun by the discreet use of a pair of phenomenally thin legs. The play is lavishly mounted, and the chorus of 100 voices and orchestra of thirty-five pieces give an excellent account of themselves. The score is clever, and the catchy songs of it are likely to be speedily popular.

Daniel Frohman's cast for The Spoilers, to be given 28 January in Baltimore, includes Ralph Stuart, Campbell Gollan, George Osborne and Evelyn Vaugh among others.

Dream City and The Magic Knight, at Weber's Music Hall, are voted most excellent vehicles for making a pleasant evening, although the latter is a distinct innovation in this home of fun. It is no less daring a venture than a burlesque of Lohengrin with Lillian Blauvelt as Elsa, and Maurice Farkoa as Lohengrin. The music is by Victor Herbert, and the fooling, both in score and dialogue, is capital and not drawn out unduly. The Dream City, the other part of the entertainment, serves among other things to introduce Cecilia Loftus in some very excellent impersonations. The skit also brings upon the stage Joe Weber himself, always to the delight of the audience.

Brown of Harvard, with its star player, Henry Woodruff, had no end of a good holiday time at the Majestic Theatre with big audiences and plenty of applause. Besides, there was a presentation by the company to Mr. Woodruff of a handsome silver antique tea set. The star later entertained the men members of the company by a banquet at the Lambs Club, and on New Year's Day Mr. Woodruff gave the ladies of the company a banquet at the Clarendon.

Among the important stage productions is The Double Life at the Bijou Theatre, not alone because the inimitable Henry De Vries appears in it, but also because the play itself shows a refreshing originality. The piece is presented in a prologue and three acts. The story of the play concerns the rougher side of outdoor life, and like The Great Divide, for example, a mine and its output are matters of prime importance. De Vries impersonates a wealthy young man who brings his sweetheart and relatives to New York City and goes on a business errand to the far West. He meets with a misadventure in a lonely pass at the hands of a robber, and is left for dead. He recovers, however, but his mind is a blank, his former existence having passed out of his memory. He begins life anew as a miner, having been given another name. He marries a middle class woman and becomes a father. He is happy as men go. Later troubles develop, and an exciting episode in connection therewith, brings on a shock which restores the hero to reason, with the result that he completely forgets wife and children, and is again the young man whose sweetheart awaits him. The playwright is a novice, said to be a woman, whose pen name is Rhinehart Roberts. Needless to say to those who saw Mr. De Vries in A Case of Arson, the actor fully meets the requirements of the dual roles he is called upon to play.

Mary Shaw is playing the principal role in Alice-Sit-By-The-Fire. It seems reasonable that she looks the part better than did the extremely youthful Ethel Barrymore.

A new singing and dancing specialty given in the Keith-Proctor circuit is called Eight English Summer Girls in Vacation Time. The electrical lighting effects are especially beautiful.

With the new year Brewster's Millions came to The New Amsterdam Theatre, the managers being Dundy and Thompson, to whose initiative is due the Hippodrome in New York, which institution has been a source of unalloyed joy to countless numbers of children. The story of Brewster's Millions told originally in book form has been reported here as it appears on the stage. The star role is played by Edward Abeles.

Eleanor Robson continues for the present in Clyde Fitch's play, The Girl Who Has Everything at the Liberty Theatre.

Annie Russell, who is touring the South as Puck, in A Midsummer Night's Dream, returns to New York in the spring, when her managers, Wagenhals and Kemper, will present her in a new play.

Julia Marlowe and E. H. Sothern return to New York this month to present a long repertory. Among these are J. Sudermann's John The Baptist, Hauptmann's The Sunken Bell, MacKaye's Jeanne d'Arc. The last named play is said to have been the most popular one on tour. At the end of the New York engagement, the entire company will go to London to prepare for an early spring engagement, presenting the plays named together with a number of Shakesperian plays, including Hamlet, Much Ado About Nothing, Twelfth Night, and The Merchant of Venice. In addition to all these the two stars will give in England,

SKETCHES FROM THE LAW AND THE MAN AT THE MANHATTAN THEATRE

THE STAGE

The Road to Yesterday, in which Minnie Dupree is touring the country. Miss Marlowe and Mr. Sothern secured the London rights. It is said Miss Barrymore was also anxious for the play.

MARIE DORO

In the title role of Clarice with William Gillette

The farthest north of Manhattan play houses is the New Holland, situated at 110th Street. It is a handsome theatre, and it is said it will be opened in early January. The owners are The Holland Amusement Company. The stage manager will be William Redmond.

J. Austin Fynes states that he will present Hauptmann's poetic drama, Hannele, at a Broadway theatre, in the last week of January, or the first week of February. Four matinees are to be given each week, with a series of morning performances especially for children. Hannele is a dramatization of a poor waif's death in a work-house, with the radiant figures of the child's imagination presented to the spectator in contrast with the actual surroundings. To the dying child the figure of the schoolmaster becomes transformed into that of Christ. Geoffrey C. Stern has been engaged to interpret the schoolmaster.

Manager Bimberg is having a new theatre built on Forty-sixth street, east of Broadway, which is to have a seating capacity of 1,400. It is given out that the architects are so arranging the house, that every seat in it will have an unobstructed view of the stage. The Shuberts it is understood are to be the lessees, who intend that it shall be occupied almost continuously by Julia Marlowe and E. H. Sothern in Shakespearean productions, and others of similar importance. There will be general satisfaction over the name selected for the new theatre, that of Booth, as some of the very best traditions of the American stage are connected with the Booth family. The house will be ready for occupancy by the two stars upon their return from their first London engagement. The opening date is set in the autumn of this year, the production to be a new one.

The Princess Beggar came to the Casino on 7 January with Paula Edwardes in the star part. Many are the theatre goers in the metropolis who look forward with eagerness to the annual New York engagement of this popular favorite. In both her previous stellar engagements here, The Belle of New York and Winsome Winnie, Miss Edwardes achieved a distinct personal success. The Princess Beggar, the joint production of Robyn and Paulton, was written especially for Miss Edwardes, and it has stood the test of two seasons on tour.

The orchid, the musical comedy produced with so much success by George Edwards in England, is to be brought over here in the course of a few weeks to the Majestic Theatre. Eddy Foy, who is now starring under the Shubert management in The Earl and The Girl, is to have a chief role in The Orchid when it is produced here.

The Chorus Lady is to stop at the Hackett Theatre until February, Manager Harris having succeeded for a second time in arranging Rose Stahl's out of town engagements so that she could remain longer at The Hackett. It may not be known to all readers of this department that one of the cleverest of Cecilia Loftus's impersonations at the Weber Theatre is her imitation of Miss Stahl.

WILTON LACKAYE

Who is playing the role of Jean Valjean in The Law and The Man, a dramatization of Victor Hugo's Les Miserables

Blanche Bates is back at the Academy of Music, appearing in The Girl of the Golden West. The reappearance at the Academy of Music of his stars in plays they and he has made popular on Broadway is according to Mr. Belasco's plan, and as a result the lower east side and suburbanites have the opportunity of seeing the best of the Belasco productions adequately rendered, in what is to them, a most conveniently located play house.

JESSIE MILWARD

As Mrs. Wilmore in The Hypocrites, one of the most successful plays of the season

Marie Dressler, whose loss to the Weber forces is considered by her admirers irreparable, is taking a season in vaudeville, the vehicle she is using being a good-natured burlesque of Mr. Belasco and his stars, entitled, Oh, Mr. Belasco, by John L. Golden. The lines are bright, the situations effective, and as Miss Dressler is past mistress in the art of vivaciously pleasing the public, the entertainment swings along with a go that is inspiring.

Mrs. Fiske's engagement at the Lyric in The New York Idea, will come to an end on 19 January. On the following Monday, Marlowe and Sothern will come to the Lyric Theatre. Won Yip Po is regarded as the best musical feature in Matilda at the Lincoln Square Theatre. It is admirably rendered by Alfred Hickman and the company.

Maude Adams will continue to act at the Empire Theatre, in Peter Pan, until 2 February. The Ace of Trumps is the name of the short play in which Rose Coghlan is in the Keith-Proctor houses. Mrs. Leslie Carter, who has been absent from the stage since 23 June, will make her re-entrance on the stage on 21 January. A brief tour is projected, to be made before Mrs. Carter appears in New York. The drama chosen for Mrs. Carter's first appearance, under other than Belasco management, is said to be a new version of Article 47.

MVSIC

A NEW CARMEN AND A NEW DON JOSÉ

MME. BRESSLER-GIANOLI AND M. DALMORES

BY WALTER T. STEPHENSON

CArmen, with many repetitions to its credit, as interpreted by Mme. Bressler-Gianoli and MM. Dalmorès and Renaud, has proved so far, one of the most popular, and in the opinion of many, the most artistic, operatic performance that Mr. Hammerstein has offered to the New York public. Prior to 14 December, when Bizet's masterpiece was first presented this season at the Manhattan, no singing actress of the highest class seemed to be numbered among the prima donnas of the Thirty-fourth Street house.

MME. BRESSLER-GIANOLI AS CARMEN

But now there is a different story to tell, and Mr. Hammerstein's impressive cohort of male stars can no longer be sure of monopolizing honors before the footlights; that is, when Mme. Bressler-Gianoli or Mme. De Cisneros happens to be in the cast. Of the latter, who is a countrywoman of our own, I shall have something to say in a subsequent article.

Mme. Bressler-Gianoli, now in the early prime of her vocal and dramatic powers, has enjoyed a European reputation ever since her original appearance as Carmen at Geneva, in 1895. Three seasons ago, as a few may recall, she appeared in New York in this popular rôle under rather disadvantageous circumstances, with M. Charley's French Opera Company, that came to grief just before leaving this country.

Mme. Bressler-Gianoli's Carmen was notably well received then, but to the majority of operagoers in this city, the singer remained practically an unknown quantity, until her brilliant re-entry in the most favorable environment on Friday, 14 December last.

MME. BRESSLER-GIANOLI AT HOME

It would, of course, be quite superfluous at present for me to descant upon the rare fascination and beauty of Mme. Bressler-Gianoli's Carmen, which has become familiar to all New York. I may, however, be permitted to refer to the dominant impression made upon myself by this wonderfully effective impersonation. Prosper Merimée, early in the last century, was the creator of the bewitching, wilful, almost devilish gypsy girl that Bizet immortalized in his opera.

For a decade or more here in New York we regarded Calve as the actual flesh and blood embodiment of Carmen. Some of us, perhaps, retained vivid memories of Minnie Hauk in the rôle, but to the majority Carmen was simply merged in Calvé, or vice versa. Of course the gifted, if not eccentric, French diva was dazzling in the part, but never, for one moment, did she reveal herself as aught else than a Parisian edition of the hot-blooded, untamable Spanish gypsy of Merimée. On the other hand, in my opinion, the character is absolutely embodied, so far as is humanly possible, in the splendid interpretation of this modest and unassuming artist from Brussels, who, moreover, possesses a singularly rich and sympathetic mezzo-contralto voice.

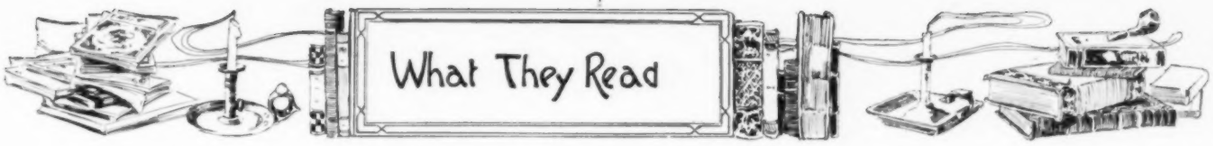
M. DALMORES AS DON JOSE

I had the pleasure of calling upon Mme. Bressler-Gianoli in a French pension near Thirty-fourth Street, where she is living with her little boy five years old and a companion. I found the singer resting after an exceedingly fatiguing performance of Carmen the night before.

I may frankly say that away from the footlights, in her home, this great histrionic artist seemed to me merely a very charming and vivacious young French matron of the brunette type, medium figure, and delightful simplicity of manner. The real and fondly cherished home, by the way, of Mme. Bressler-Gianoli, is the attractive villa shown in the photograph, and situated near Geneva, at Vernaz, Haute Savoie.

MME. BRESSLER-GIANOLI'S VILLA

(Continued on page 52—D)



NOthing in modern warfare was more romantic than the doings of those little bands of partizan Rangers which the Confederates used so effectively for the annoyance of the Federal troops. These bands were made up mainly of very young men born and bred in the region that was the scene of their operations. They were nearly all Marylanders and Virginians, and their field of operations lay for perhaps one hundred and fifty miles along the Potomac. They operated in small bands, rarely so many as one hundred men, often not more than ten or fifteen, and even little groups of three or four performed astonishing feats. These irregular troops knew nothing of the regular service, and their discipline was scarcely military in the strict sense of that term. They were lightly armed, they were almost without baggage, much of the time they carried no rations. They did not pitch tents, and when it was unsafe or impracticable to sleep beneath the shelter offered by some friendly civilian, they slept in the open. They operated much at night, seizing officers of rank in their beds, carrying off horses and cattle, surprising commands of ten times their number. One of the most famous performances of these rangers (though not of Mosby men) was executed by about one hundred men of Captain Jesse McNeill's command, who entered Cumberland, Maryland, at dead of night and carried off two Federal major generals in the presence of 10,000 Federal troops. The Partizan Rangers, however, could fight in the open as is shown by the wonderful performance of Mosby's men when surprised in the early morning at Maskell's Barn by a much larger Federal force. As Mr. Munson tells, these men thus waked by a sudden foe, turned surprise into victory, and killed or captured a large part of the attacking command.

Youth is the note of Mr. Munson's book. He joined Mosby when barely eighteen years old, and it is with the spirit of eighteen that he has written of the Rangers and their amazing commander. One smells in these pages the fresh, sweet air of the Virginia valleys. One realizes the heartsome sound of Mosby's words: "Munson, saddle up and come with me." These children were engaged in the most desperate and daring kind of warfare, yet they went into it with lightness of heart and perfect courage. Munson himself was such a boy that upon reaching home after capture and escape, he fell into the arms of his mother and then of his father, and cried like a little child. The adventures of these paladins are those of boys without the sense of responsibility, without the ties that make men careful of their lives. Nothing else can explain the success with which they fought against overwhelming odds, the certainty with which they essayed seemingly impossible feats.

Incidentally Mr. Munson's book is a lesson upon the brutality of war. Chapter after chapter relates with the utmost coolness the murderous deeds of the Rangers. At one point he says: "It was a mass of struggling, cursing maniacs, each striving to slay his antagonist." There are many such passages. Once the young Munson in making his escape from imprisonment fell in with an unsuspecting Federal trooper who guided him on his way. Munson, who was on foot, saw an opportunity to make his guide a prisoner, but the good-natured trooper suddenly offered to get down and let the tired young rebel ride. That was too much for Munson, and he made no attempt to capture his guide.

The illustrations to this story of the Partizan Rangers are of unusual interest, The frontispiece shows Mosby a man of about seventy, grave, handsome, kindly. A portrait taken forty years earlier shows him a charming and typically Southern man of thirty. Other pictures show groups of the rangers, some of whom will be recognized as New Yorkers of to-day. A photograph of Mr. Munson as a dandified young guerrilla is full of charm and interest. This was a book worth writing, and the fact that it can be read with pleasure North as well as South is another proof that we are at length one people.

(Reminiscences Of A Mosby Guerrilla. By John W. Munson. Fully Illustrated. Moffat, Yard and Company.)

HIstoric old Touraine, which furnished the background for some of the most momentous as well as romantic events in French history for nigh three centuries is an inexhaustible mine of profitable interest, apparently for writer and artist alike. During the present season alone no less than three or four sumptuous volumes have been devoted to this subject, but speaking from an intimate personal acquaintance with the storied province, the reviewer would unhesitatingly award the palm to the splendid work produced by the Century Company with the valuable cooperation of Miss Lansdale and Jules Guerin.

In the first place the writer has so evidently saturated herself with the romance and charm as well as the history of the twelve chateaux described that the text is not infrequently fraught with the most vivid interest and fascination, while at the same time the facts are set forth with an accuracy that makes the work exceedingly valuable to the student.

Loches, Chinon and Langeais are reminders of the grim, warlike period of the doughty old Plantagenet, Fulk Nerra and his descendants, who ruled for many years on both sides of the English Channel.

The later chateaux of Blois, Amboise, Chenonceaux, Azay-le-Rideau, etc., are associated with the luxurious and iniquitous Valois line, and especially with the implacable reine-mère, Catherine de Medicis.

Jules Guerin's beautiful and unconventional drawings are chiefly remarkable for their picturesque effects in misty distances and twilight rays which produce haunting, yet sometimes uncanny impressions. The many photographic reproductions in half-tone are as perfect of their kind as anything we have seen.

(The Chateaux Of Touraine. By Maria Hornor Lansdale. Illustrated In Color By Jules Guerin, And In Black And Tint From Photographs. The Century Company.)

A King's Divinity is a mildly diverting romance of a pleasing American girl, and the heir to a toy European throne, and is but another variation of the hackneyed Zenda theme. The Prince Charming of the tale is the Duke of Galleria, nephew of the old King of Rouvenia, who dies at the outset of the narrative. The people seem to think that Gally (as he is popularly known) would make a pretty good sort of ruler; but it happens that the deceased monarch left two sons, the elder, an unhealthy, good-natured youth who smokes hasheesh; and the other a more or less idiotic degenerate, who spends most of his time in Paris. Eventually Gally comes to the throne, but not before he has fallen in love with Alecia Follansbee, an American girl who is visiting Rouvenia.

A certain Count Billewski, who corresponds in a way to the astute Sapt in Zenda, tells Alecia if she should marry Galleria the alliance would be regarded purely as a morganatic affair. Assuming that the duke is a party to this unworthy scheme, Alecia shows commendable spirit and promptly breaks off the engagement. In due time Galleria learns of the deception, swears terribly in English, and flies to the girl in America.

(A King's Divinity. By Dolores Bacon. Illustrations By Phillips Ward. Henry Holt & Company.)

THere is plenty of diversion to be drawn from the pages of this book, including both text and drawings. Wallace Irwin has contributed an appropriate string of rhymes in his best vein, by way of introduction. The discriminating compiler of these sentiments about Adam's Sons, modestly declares in the third person, that "she has labored conscientiously in culling out the best things from the manifold epigrams on this fascinating theme. To what extent she has chosen wisely, she leaves the reader to decide, believing that at least there is sufficient variety to suit all tastes"—that is, we may add, unless the reader, happening to be a male, is looking out for compliments. The quotations are taken from a wide variety of sources, including Plato, Socrates, The Talmud, Pope, Emerson, Carlyle, Shakespeare, Maria Edgeworth, and other illustrious names of the past, as well as the more modern George Horace Lorimer, Gideon Wurz, George Ade, Elbert Hubbard, Artemus Ward, and scores of others. In each case the top quotation fits the marginal illustrations. We cannot forbear citing here one choice morsel from the Foolish Dictionary: "A bachelor is an unattached man which any lady may stick to, or get stuck on."

Mr. A. G. Learned's 120 marginal and full-page illustrations are exceedingly clever and original. The frontispiece is a photo-colortype of one of Mr. Learned's sketches in oil. The book is printed on heavy India tint paper and attractively bound.

(Adam's Sons. Portrayed by A. G. Learned. Compiled by Leila Sprague Learned. The Sparrell Art Company.)

THE FASHIONS OF MID-

FOR DESCRIPTIONS OF FA

S OF MID-WINTER

FASHIONS SEE PAGE 56—A

What She Wears

BEJEWELLED LADIES—LOVELY THEATRE GOWNS

NOt to have a certain figure, numbering into thousands of dollars worth of jewels, is to confess oneself at the present day as unequipped in ultra fashionableness of appearance, at various functions. Nothing will excuse it, except the fact that the jewels are known to be possessed, but from individual taste, not worn, and that is looked upon as a grievous eccentricity. The demand this year for not only a rare quality of precious stones, but for abnormally large ones, exceeds the supply. Leading jewelers testify to carte blanche orders for diamonds, pearls, rubies and sapphires, that in size put all the imitation gems out of countenance. Fortune is pitted against fortune, and one woman strives to outdo the other. Perhaps the most extravagant exhibit of rivalry was seen at a fashionable restaurant dinner the other evening. To set off a hat and gown of the most costly sort, the wearer's neck was adorned with a five-row dog collar of large pearls, baretted with diamonds of the finest water. A diamond lorgnette chain followed, with diamond incrusted gold workmanship of great beauty. A brooch of rubies and diamonds, large enough to have once been entitled to the name of stomacher, held a large tab in place, while solitaire pearl earrings of enormous dimensions ornamented each ear. Her hands were ablaze with rings, each one set with blocks of ruby or emerald. The great marvel, however, shone and sparkled over the back of her right hand, in a diamond set piece, the like of which cannot be purchased yet awhile at all events. The design spread in studied lines from below the finger knuckles, and had for centre attraction a huge diamond. This ornament was attached by two diamond chains to the rings of the right hand, while two similar chains entered into a diamond and sapphire bracelet—one of four, in two pairs, being the wrist decoration. Comment is useless.

THEATRE GOWNS WITH SILVER LACE BODICES

There is something especially new and effective in what are styled theatre gowns, the skirt being of finest supple cloth, the bodice of silver or gold lace, over satin to match the skirt. Rose-pink cloth offered a most pleasing example, and not too pale a pink be it said. The lace was of silver and draped the bodice into a perfect outline. It was also seen upon the half-sleeves of Russian design, while their wide opening at the bottom had a white lace net sleeve, closely fitted to the arm in alternating puffs of the net and of silver lace, but ending in soft lace plaitings. The V opening of the bodice was outlined with a band of pink velvet, and so were the bottom edges of the silver lace sleeves. A broad velvet girdle draped the waist, having a plaque of silver lace inset in criss-cross velvet strappings. A high chemisette of lace net, both plaited and lightly wrought with silver paillettes, formed a delightful background for a necklace and pendants of beryls and pearls. As for the skirt, it hung in a graceful half-length and was sun-plaited. Worn with this costume was a Nattier hat of silver cloth, trimmed with pink roses and white tulle. Its long white plume, starting low on the right side, curved round the back, its full tip end resting on the left side of the neck and fastened to the hair, so that it was never out of line. It was a charming touch given to the bodice by a pink velvet rose, fastened where the velvet bands met in the V-point. Its silver leaves were in perfect harmony.

BLUE VELVET WRAP

YELLOW BROCADE DINNER GOWN

SATIN BROCADE DINNER TOILET
See Text—"What She Wears"

CHIFFON-VELVET CARRIAGE COAT

It is now to be expected that opera and theatre wraps are to be in constant discussion while the season lasts, as well as carriage and visiting coats of all kinds. An exquisite coat creation, worn at a large church wedding last week, could not be surpassed. In ample fulness hung its skirt of lavender-blue chiffon velvet, the bottom of this skirt being shirred into three wide puffs, à la Marie Antoinette. A soft, dull satin cord to match, hid the puff gatherings, while a ruffle of the velvet gave a soft edge finish on the bottom. Its sleeves, representing two vertical puffs, were also cord-trimmed. The coat fronts were faced with duchesse satin to match, in two flat bands or stoles, laid over the coat itself, and bordered with narrow sable. A high velvet collar was turned down in straight lines, with a larger plastron collar to match, square in the back, but ending in points in front. This was hand-wrought with narrow silk braid and embroidery sticheries combined, in several shades of the velvet coloring. Gold lace motifs were inset inside the frame of this hand work, both on the back and corners of the short collar, on the fronts and back of the larger one, while long, intricate Turkish tassels of the lavender-gray silk were fancifully headed with gold. This produced a finish that was perfection. Touches of this gold lace were also seen among the cream lace sleeve plaitings, while sable borderings not only edged both collars, but headed the laces on the sleeves as well.

CLOTH APPLIQUÉ

Designs in cloth cut out with extreme exactitude and clearness, and then laid on tulle to match, or a fine mesh of gold or silver net, was the exquisite trimming of two gowns, one encountered at a Delmonico luncheon, the other at an afternoon of bridge, a week ago. To give an idea of the one worn at bridge, imagine an amber tint of cloth in the panel-front skirt, of half-train length. Then a cut-out cloth band

was laid over brown tulle, in a Persian design, and was set above the hem of skirt, and turned up at right angles on the sides of the panel in front. This in the same manner turned up the back, leaving the full middle breadth untrimmed. The same trimming formed shoulder bretelles, and also filled in the space both back and front of the round cloth girdle bodice. Similar trimming was repeated on the sleeves, interspersed with Alençon real lace. Its chemisette was high and of the same lace. The upper shoulder neck lines of the bretelles were faced with a turnover of brown velvet, with a sleeve finish to correspond in the same velvet.

GOLD AND YELLOW SILK EMBROIDERY ON YELLOW BROCADE

Yellow satin brocade, regal in kind, is the exquisite material of the opera and ceremonious dinner-gown, seen in the illustration. The pyramidal side panels are wrought in gold and yellow silks and in Louis XIV style. The two middle ones reach to within a short distance of the waist line, while the outside pair, each end only a short distance above the knee, a most effective series of skirt lines. From the base of these six panels a bottom skirt border of the same character, continues to enrich the entire skirt finish to a charm. It will be noticed that the low pointed bodice has a stiff corset boning, and is attached to the skirt in one piece, having a superb plastron embroidery to correspond. The roses which enter as trimming on skirt and bodice, are of gold and of burnt-rose tissue. A cross drapery of the same satin gives that smart line to the bodice. Both neck and sleeve drapery are of yellow chiffon. Long tabs of burnt-pink satin ribbon give to the chiffon sleeves a fascinating note of grace, while a cluster of the same tinsel roses ornament the décolletage in a perfect replica of some of the eighteenth century French portraits.

JET—ITS POPULARITY — UNBECOMING TO WHITE HAIR

Jet has achieved a success heretofore unknown, simply because the workmanship of this favorite jewelry has been turned into the hands of the best talent. Its vogue this season is phenomenal, and no wonder, for all women, whether with blonde hair, or brilliant golden chestnut-haired beauties, know that not one of the precious jewels becomes them half as well. Jet ornaments are too startling upon white hair, and to the wearer most trying; but many ignore that fact, and imagine no other ornament suits them so well. The truth is, silvery white hair is such a thing of beauty in itself, that any ornament profanes it. Real lace of the choicest alone commends itself, but nowadays that is tabooed, and aged heads, perforce, must be turned over to the coiffeuse, to be dressed à la mode. To return to jet articles for personal decoration, nothing is wanting—dog-collars, necklaces, tiaras, elaborate hair pins, hair clasps, side combs, back combs—the latter quite in Spanish style and of the Georgian period. Bracelets, cuff and collar pins, in pairs and in sets, buckles in every form and size, belt clasps as well, and the various slides in vogue, may all be found. As for long chains, they are in endless variety, the finest sort where the bead is an extremely small one, while the more showy kinds have long links, or come in ovals or balls. As hair ornaments they are in the choicest designs, in bandeaux and beautiful separate devices. There are brooches, corsage pieces with pendants that may be removed at pleasure, sleeve-links, shirt-waist sets, card-cases, cigarette-cases, purse-bags of several sizes, in chain links as fine as are the gold bags and as beautifully made. Fan mountings, parasol handles and opera-glass mountings are in jet, while tablets, entire girdles hinged and pliable, together with lorgnettes, finish the list. Jewelry has never before been supplied so lavishly to those who put on or take off mourning; consequently, we may be sure to see it worn with alacrity.

Princess gown in Empire effect of black silk net combined with black liberty satin and elaborately embroidered in black and silver. Oxidized silver dahlias ornament corsage at the top of each embroidered panel, the back corresponding to the front.

GLIMPSES

THAT—

It has been lately given to women to possess the very clever mechanical attachment to their gold and silver card cases which the men of the family first showed with some pride. They now can enjoy the convenience of a sliding jeweled button contrivance, to push their visiting cards up continuously. As visiting cards perform so much of our social service in paying calls by eliminating our presence, it is comfortable to know that we need not in future fumble with cold fingers to extract the right number of cards on frosty January visiting days. Then, too, a jeweled button is a pretty trifle added to any card case, and for a gift is most desirable.

ALTHOUGH—

It has been agreed that there are no longer any old ladies in society, yet shawls for elderlies sell constantly and remarkably well. Chuddahs are the favorites in white, and in pale colors, as well as in soft dove grays. The least expensive ones are finished with a short raveled fringe of the same, while others have corner pieces of India shawl work set in, besides their fringe borderings. Cashmere shoulder-shawls are always well liked little wraps that should also be included in outfits for southern travel, where damp winds blow from time to time.

THERE—

Has always been a very great charm in Fayal work, but none has exceeded the gossamer filmy laces wrought by hand there, these many years. This winter we find the same old lovely shawls, and in addition many wide scarfs for evening wear in white, pale colors and black. One of the novelties to be found in this line is a white scarf, on the ends of which there was a broad and deep cross border in Scotch plaid colorings. There is surprising warmth in these fairy-like head wraps, and a becomingness that is traditional. As youthful extravagance runs just now into the possession of many scarfs, the white chiffon variety—satin striped in all the evening shades in vogue—are great favorites. Equally lovely are those delicately tinted crepes de chines showered with self-colored satin dots. The bottom of these have but a simple hemstitched hem finish. All the innumerable styles in printed chiffons are difficult to resist, for greater beautifiers one could not choose, nor rest satisfied with only one of this sort.

(From our own Correspondent)

CHANGE IN FASHION OF THE FIGURE—NEARER THE GREEK MODEL TO-DAY THAN FOR MANY A MOON—SMART GOWNS AT A CHARITABLE FUNCTION—DRESS ON THE FRENCH STAGE

ONe of the most interesting features in the history of dress is the way in which figures not only appear to change with the succeeding periods, but really do to a certain degree alter. Think of the compressed-ribbed Elizabethan shape of the early Italian pictures, of the Gothic, the Empire, the Watteau ideals, of the 1830 period of the sloping shoulders of the shawl and crinoline-wearing women immortalized, in Leech's drawings, of the hour-glass figure, its square shoulders and straight projecting hips separated by a pinched-in waist—think of all these, particularly of the last-named, and comparatively recent shape, and be grateful that we are at present enjoying not only the most hygienic but the most artistic style since the Greek one, in which we are neither sloping nor square, but just natural, gracious-beings, whose elongated curves flow into each other and their coverings. As little corset as possible is the fundamental law of the architecture of the 1907 woman and then all garments are arranged in lines that give length, rather than breadth.

Red grapes worn by a blonde cendrée

I saw an extraordinary contrast between the modern and old style toilette the other day at one of the Charity Sales that are just blossoming into winter activity, the smart function arranged for the benefit of the Society for the Protection of Young Girls, which has Madame Avril de Saint Croix for founder. This was, by the way, an interesting function, which showed you men like Leon Frapié selling their own books, the Comtesse de Greffulhe in a still more astonishing hat than usual, and the ever-brilliant and buoyant Sévérine successfully combining her ultra Socialistic theories with the practice of wearing exquisite furs and driving in the latest automobile.

The first of these dresses was of mordoré cloth, and made with that delightful simplicity which continues to gain vogue; its interest centered in its bolero, which—moulded to the bust, fastened down the back, décolleté, with tiny drooping sleeves—was of velvet of the same rich reddish brown shade, embroidered with black chenille flowers outlined with gold and bronze. Above, the bolero, a sleeved chemisette of white lace worked with gold flowers; below, from well above the waist line, the silken cloth flowed down in sparse, clinging folds to the embroidered hem. The heavy stole of zibeline was hung over the left shoulder so that, short in front, it almost touched the ground behind, the huge flat muff was thrust far up on the left arm, and the big black hat—black and mordoré are a very favorite mélange of the moment—had its brim drooping down over the neck at one side, and its long plume coming over the other shoulder. The skirt was unlined, the undergarments evidently more or less close-fitting, and the way in which the svelte form revealed and then lost itself, in its close draperies, was infinitely more artistic and seductive than that all-revealing eel-skin frock of six dark years ago—you know the one we couldn't sit down in.

The friend who accompanied this epitome of modern grace had succeeded wonderfully in a daring attempt to carry out a sort of Duchess of Devonshire costume in fur! And she had even dared to choose short-haired brown bear. The skirt, moulded though it was, took on a square line on the hips, then fell straight into a slight spread at the foot; the bolero, its three broad bands of fur loosely twisted up round from the back, and fixed in mitres at one side beneath big gleaming topaz buttons, had short broad sleeves whichformed one piece with the shoulders and were treated with bands of the fur in a way that made the fichu-like effect. This, with the square hips, a hat of velvet and plumes, the hair loosely dressed with a stray curl or two about the ears, made a silhouette that closely resembled that of the far-famed heroine in Gainsborough's picture. And a big yellow rose thrust in the left side of the bolero, the yellow gloves, and a glimpse of yellow lace beneath the bolero, gave softening touches to a unique and charming tout ensemble.

Headdress of gold gauze bands studded with large cabuchons. Long green ostrich feather reaching to the shoulder.

Note the hat worn by the modern lady. Until recently Parisiennes have always ridiculed the large hat, alleging that the toque alone was dans l'echelle of the dress of the day. Then the Comtesse de Greffulhe, who is responsible for several artistic dress innovations, took to wearing large hats that nobody but herself could have worn, and slowly but surely the fashion in some modified form has grown in favor, until now you find the modiste's walls covered with prints of every description of chapeaux de style and the smarter the client, the more unusual the shape of her picture hat. There is, however, no greater test of her taste than the way in which the Parisienne adjusts this latest departure from all precedent. The vraie élégante places it far back on her head and presses the brim down deep over the nape of the neck to reduce the size and help to secure the drooping effect that is de rigueur in everything; the front of the brim she either bends into a rounded frame that makes a charmingly becoming setting for the face and hair, or she turns it up boldly at one side and changes breadth into hight.

Last night I went to the Vaudeville to see the exquisite actress, Jeanne Granier, another of those wonderful women whose infinite charm defies age. There she was, just the same as she always has been, her art so consummate that every word, every gesture seemed the only word and gesture possible, and her compelling magnetism came to you over the footlights positively in floods. Though they were all signed Redfern and Paquin, I was disappointed in her gowns, which, with the exception of a superb riding habit, into which she seemed to have been melted and poured, and in the third act a ball gown, had evidently been chosen with a view to expressing the fine lady who had once been a café chantant singer—L'Education de Prince was the piece. The evening dress was of amber lace, pailletée with stones in the same shade, and was made sheath-wise, with a long train of gold gauze worked with wreaths of golden roses in high relief. A superb mantle of old gold panne covered this. Very beautiful and spring-suggesting was one of Mme. Marville's dresses, a pale lilac cachemire with a cross-over fichu bordered with panne, and opening, in the favorite deep V, over a vest of cobwebby white lace; an enormous stole of the softest, whitest fur, and a giant muff of the same suggested spring cloudlets, and the hat was of golden brown velvet, with three plumes that did not hang over onto the neck.

Hair dressed high, curled ever such a little, and wound in a huge mass on the crown of the head with two fluffy uncurled ostrich plumes, chataigne exactly matching the hair, which gave the ridiculous effect of flowing ends of hair. Blue velvet gown.

There were, as ever, some very lovely clothes in the audience. Madame Catulles Mendès, doubly in view by reason of her husband's two recent brilliant successes, Ariane at the Opera, and the piece Sarah Bernhardt is playing in, was white and mysterious as of old, with her eyes sending out their strange fires from under the blackened lids, in a lace gown cut in the simple fourreau she usually affects; and near her was a wonderful opera cloak of Irish crochet, tinted cream and worked withbullion mounted over gold gauze, and bordered with deep bands of ermine. A recent bride was much and worthily admired in a princesse gown of pale blue voile over silk, with a quaint little picture bolero of velvet embroidered with pearls, and on her head a Florentine beret of blue velvet with its two shortish plumes fastened with a pearl brooch. Gray gloves and shoes.

At one of the first Ariane nights at the Opera, I saw a beautiful New Yorker, whose piles of fair hair, limped gray eyes, cream face and pale rose lips, gained additional delicacy by contrast with the sombre tones of her gown of black velvet and sable. This was made on Empire lines, with two deep bands of sable to form the bolero, the highest of them slipping off the shoulders at the décolletage, and attached to the lower one by little lengths of velvet ribbon, which made a lattice work through which came puffs of cloudy black tulle dotted with jet. In her hair a great black velvet rose.

Exquisite, too, was the dress of one of the guests at a recent dinner party given by M. and Madame Jean de Récke. The pale gray mousseline of which it was made was worked with violets in natural color, and finely cut little steel beads. Round the waist was a deep band of purple panne veiled with mousseline, and fastened with little steel buttons, and the corsage was arranged to appear like a tippet-fichu that formed alike the front and the hanging sleeves. The décolletage, very broad, very deep, was V-shaped.

French version of a Norfolk Jacket. Walking suit of tan cloth. Long coat is box-plaited from shoulders to hips, where it is held in place by elaborate leather belt, black and gold, with large gold buckles. Hood of brown satin, with tasseled points reaching almost to waistline in front. Old rose hat trimmed with huge bow of old rose ribbon.

Paris, December, 1906. Aube de Siècle

FASCINATING NEGLIGEES

FROM FLEUR DE LYS CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 36A

HAND-WROUGHT SCREEN AND JEWELRY

From the First Exhibition of the National Society of Craftsmen.

See text, Hand-made Jewelry.

HAND-MADE JEWELRY

Interesting examples of handicraft were shown at the first exhibition of the National Society of Craftsmen. These included wrought metal work by women, some of the specimens being from the studio of Rhoda Wilkinson. Sketches of this artist's work are shown here. The articles are entirely handmade each piece being individually designed. The necklace with beaded links, and embellished with Dutch medallions, has suspended from it turquoise matrix and moonstones, while a tiny turquoise is set in the centre swastika—the sign of the owner. A moonstone is also set in the bracelet, which is composed of feathery silver wings, used because it was designed for a zodiacal child of the air.

The ring above the bracelet holds a Colorado Thompsonite, the pinkish hue of which is accentuated by the unusual mount of copper on silver.

A heavily oxydized scarf ring has on a pivot a green scarab, while the double ring above is joined by a Californian red stone, resembling a ruby.

Miss Wilkinson also makes practical shades, sconces, etc., in brass, copper, or aluminum. An example of this phase of her work is shown in the small brass screen useful in protecting the flame of chafing dish or tea kettle.

Miss Wilkinson has her studio in Lawrence Park, Bronxville, and is a regular contributor to Vogue and other periodicals, and to the yearly water color exhibitions. A group of the Missions, done in California, was shown at the New York Water Color Club, which recently closed its exhibition.

FLAX-SPINNING IN FRANCE

IMPORTANT AND PROFITABLE REELING INVENTION

Of late years much uneasiness has been observed in flax-spinning circles, in France, owing to the popularity and cheapness of cotton goods. In fact the increasing cost and insufficiency of the raw material used in the manufacture of linen are slowly placing linen goods among articles of luxury. This is generally conceded, and will eventually manifest itself unless there is an increased production of flax and a decrease in the expenses of spinning. Such being the situation, cultivators have been offered premiums for producing flax, and the ingenuity of the spinners has been bent on utilizing the last shreds of the fiber. To this end no little success has been attained by interweaving flax and cotton yarns. Not only a means of keeping up the output of flax yarn has resulted, but the market has been enriched with a cloth unrivalled as a fancy shirting, one that gives satisfaction both in appearance and in wear, and costing only a little more than cotton goods and much less than pure linen.

NEW INVENTION FOR SPINNING

Notwithstanding the continual propping up of new outlets for flax yarn, it was desirable to devise a means of less expensive spinning of the more hygienic and cleaner fibre, especially for wet spinning. After many efforts in that direction success seems to have been achieved; for a very successful experiment is now attracting the attention of the important spinners of this district. It is a recently patented process, tending to simplify the present method by applying the system of spinning cotton to flax. It consists in replacing the high cumbersome machinery now necessary in flax spinning by low, self-acting reels, such as are employed in cotton spinning. The machinery differs little in appearance from the cotton frames, being simply adapted to the exigencies of the flax fibre. The bobbins are set at the back, the yarn running off through the watering tank (for wet spinning) placed between the bobbins and cylinders. As the yarn passes through the cylinder the water is pressed out into a canal directly under the lower cylinders. The yarn then runs off perfectly dry to the reels, and, owing to the long self-revolutions, a better and smoother yarn is the result. The new method decreases the general expenses and saves labor, and the air of the rooms is less infected and the floors are changed from stagnant pools into dry and sanitary places.

This adapting of the system of cotton spinning to flax, with certain cylindrical modifications, has been the outcome of a series of experiments to spin card waste and noils. The inventor, Arthur Guillemaud, having arrived at satisfactory results, tested the same with real fibre, which proved successful.

THE SPINNING OF FLAX WASTE

The spinning of flax waste has within the last few years made great strides toward a successful issue. Up to within a few years this industry was carried on by flax-spinners when the raw material was very expensive, and generally put aside as soon as the fibre became cheaper. The great difficulty has not been so much in the spinning of the noils and card waste as in the endeavors to run off a yarn to be marketed at a price lower than that demanded for flax yarn. This is sometimes possible when jute and flax are at abnormal prices, but hardly profitable with the two fibres selling at normal figures.

It is true that the threading of noils, washed and card waste is done by manufacturers at more or less profit, as then the wastes are treated as by-products, requiring simply an extra expense of labor to give them a value much superior to that obtained from the paper maker. It is doubtful whether the spinning of flax waste as a special and distinct industry could succeed, although many inventors claim that the proposition is both feasible and remunerative. According to the most advanced method it would appear that the mixing of the different grades of waste, dissolved by chemicals before threading, produces a yarn of excellent quality, rivaling the real article in regularity of finish, and cheaper to turn off into yarn than if noils, washed or card waste alone was employed.

NEW FACTORY—PRICES SOARING

In order to test to the fullest possible extent the proposition of spinning flax waste on a large scale, a factory financed by local capitalists has been erected and equipped near Lille. Owing to the large quantity of waste required for the undertaking, and considering the very limited quantity of waste obtainable, much opposition may be expected on the part of the paper-makers, who depend upon a regular annual supply of this material. The paper-makers can scarcely do without the flax waste, and are prepared to pay exorbitant prices to prevent the stock being utilized for other purposes. Already, an advance of 40 per cent in price is freely given by paper-makers to capture the contracts sought by the new concern.

Vogue, dated 17 January, will be the White and Southern Fashions Number. Price, 10 cents.

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose stamped and addressed envelope for reply and state page and date. See illustrations in Vogue.]

THE counter exhibiting shell ornaments is very interesting these days, especially as to combs, for new designs are constantly brought out, and at each visit, however, frequent, one finds some novel and charming treatment. We must wear back combs with the present style millinery, and a pretty generous sized one at that to hold the chapeau in place, else it is impossible to prevent all sorts of rakish tilts to the headgear.

A substantial strong comb and one that is highly decorative is shown in the first sketch. In its construction is used an imitation amber a wonderful reproduction of the mellow warm tint of the real. Over this, on the surface of the five large balls is sprinkled a flaking of solid gold, scattered in tiny dots. The support of the knobs is a gracefully curved frame-work a much more attractive arrangement than the straight severe band that is often seen in ball combs. The price of this is $8.00.

A GENUINE DARK TORTOISE SHELL BARRETTE

is illustrated in the second drawing not as a distinctively new pattern, but to show one of the best of the standard fashions in this article; one that is always worn, always in style and at the same time of excellent workmanship and modelling. It is just the right shape to catch up all the straying locks at the back of the neck, which are particularly prone to loosen at this season, from the rubbing of fur boas and scarfs. It is important to wear something to prevent this untidiness, as a coiffure dishevelled at the back is anything but attractive, and I recommend for the practical purpose the little interwoven bar shown. Price $2.75.

INSERTIONS OF BRIGHT JET

In passing the trimming counter my attention was caught by a very fetching gathering of dull and bright jet. An excellent insertion, that seen in the third sketch, is fashioned of glimmering black paillettes on a background of strong net. On either edge is laid a straight solid line, while in the middle is disposed consecutively six sided medallions, filled by long beads that radiate from the centre. A handsome embellishment is this, which though far from exorbitant in price is warranted to prove effective on elegant materials. It sells for $1.50 a yard.

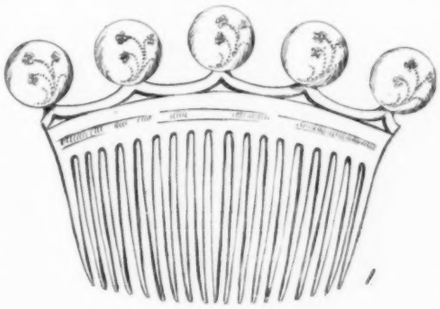
The fourth sketch shows a lovely banding in bright jet, which has been modelled closely after Empire lines and is a gem of its kind. A closely meshed lattice is broken at short intervals by wreaths, each leaf of which is a single cut bead. In the centre of these hangs a good sized ball, solidly set and placed in quite high relief. From the lattice hang festoons and garlands, carrying out the design to perfection. Much material is employed in the making of this, and of course the price ($5.00 the yard) is justified by this lavish use of materials.

DULL JET TRIMMING

Dull trimmings are scarce in the market and not to be had in the endless variety of design in which other dress ornaments are obtainable. So for a desirable piece one must, as a rule, pay more. The original of the fifth illustration is charmingly simple, and yet very beautiful; combining, as it does, a spray of irregular unconventional flowers with severe lines of insertion between. These hold the groups together and present a lovely example of mourning trimming. For it, by the yard, is asked $3.00.

A NEW RAJAH SILK

It would seem that it is impossible for the manufacturer to bring out anything more beautiful than the wonderful silks on this order that have made their appearance within the last two years. These fabrics have created a furor abroad, among the most fastidious of French makers, and their success is only the just deserts of a material that is in itself beautiful and unrivalled in quality. But with enthusiasm for these materials still at its height we are to be still further delighted by a silk of the same make, but so treated that its lustre is three times that of its predecessor, while endless variations of plaids and checks are introduced in it rendering it serviceable for many a garment and occasion on which plain colors do not answer so well. The secret of the lustre, a beauti-



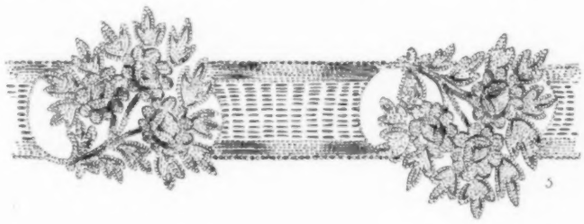
ful sheen that proclaims it at a glance a fabric of superior make, is that the silk instead of being dyed in the piece as by the usual process, is dyed in the skein, the first time in the history of the world that Shantung silk has been so manipulated. The best shops are showing this novelty in profusion, even during the holiday season the sales of it have been phenomenally large. It promises to be used extensively at the southern winter resorts. It is impossible to give a description in any way comprehensive of the great variety of designs in which it comes, but I shall tell you of several that appealed to me especially. A dark blue with a white stripe is smart and practical, as is also a cream tint, overspread with a hair line plaid in black. This latter would be stunning for a light weight motor coat, or for a summer traveling suit. All the checks are lovely in this silk, varying in size from the large block to the tiny pin size, and one can have it in blue, black or brown with white. Also very distinctive and out of the common are these color checks that appear in varied combinations. A rare opportunity for a change from humdrum materials is provided by this for those in mourning, since some of the

loveliest examples of it are in gun metal colors, a black and gray changeable glace being very desirable, with not too much lustre to make it undesirable for mourning wear. The price

asked for this novelty is $1.50 a yard, although some patterns, by virtue of unusual coloring or design sell for $1.75.

TRANSPARENT DRESS SHIELD

This one quality alone renders this particu-



lar shield of inestimable value, for there is no other in the market so imperceptible in thin blouses and gowns. By an altogether new process, for the basis of which has been used a material derived from a tropical plant, an article has been evolved, possessing very superior points. It is entirely free from either rubber or sulphur, ingredients which deteriorate when exposed to the air and so render many of the shields sold quite unfit for use by the time they reach the consumer. Lightness it also has, and may be sterilized freely, insuring absolute cleanliness and hygiene. It is made in all sizes and in one unique shape which is considerably longer and more pointed on one side at the middle seam than on the other. Very clever is this for we have all known a gown to be ruined by the failure of the protector to reach just a tiny bit further around the armhole, where as every other position was adequately covered. This innovation is splendid for a low neck gown where a shield narrower and longer on one side than the other can be best utilized.

The small shirt waist shield in this make costs 18 cents. In the regular make the price ranges upwards according to size, No. 2 selling for 20 cents. A silk-covered shield is also procurable and costs 30 cents in size two.

RED CROSS MEDICINE CASE

Essentially businesslike is this made of white linen and embroidered with its insignia on the cover. It is in the shape of a square pocket, and is bound at the edges, with tape. Inside

are to be found plasters and bandages of different widths, safety pins, etc., in fact all that is necessary.

BRONZE KID SEWING AND TRAVELING CASES

There is only one shop in town where these cases can be bought which we have seen in use by our mother's and grandmothers, and without which many a woman considers her sewing outfit incomplete. And no wear or tear seems to injure them so there is no reason to wonder at their popularity. The prices range from 80 cents for a small oblong housewife, just big enough for two spools, thimble and scissors, to $7.50 for a generous sized square box. The linings are in satin.

SPOOLS OF RIBBON

The same spools that are sold in such quantities at Christmas time may be had now in baby width in all colors, 50 yards for 50 cents.

FRENCH BASKET BROOCHES

are as pretty as anything that has ever been designed in that line, and a certain maker has imported a number of great beauty, set with imitation stones and enameled here and there on a back ground of solid silver in antique finish. The result is truly charming, and these ornaments though costing somewhere between $3.50 and $12.00, hold their own surprisingly well when compared with jewel encrusted examples costing several hundred.

CORAL SCARF PINS

pear shaped and in the exquisite shade overspread with a tinting of mauve, which is most highly prized by the connoisseur are to be had at prices varying from $3.50 to $35.00

LORGNETTES

are the vogue and one need not even pretend to optical reasons for their use. Everyone makes bold to carry them even if the lenses are but ordinary glass. A lovely dull gold pair, in severely simple design are to be had for $33.34.

SETS OF COLLAR AND CUFFS

are sold in boxes with a little plaited silk butterfly bow as an accessory for $3.50. This outfit furnishes a complete and ultra smart finish to the popular shirtwaist on plain lines that is supplanting so many of the fancier models. The collar is a deep linen turnover, polka dotted by hand and embellished just inside the hem with a row of drawn work. The cuffs duplicate this.

LACE COLLAR AND CUFFS

These are Venetian lace, unmounted and edged on one side with the plain tape, the other side being deeply curved. The mesh is delicate and most effective for the ornamentation of a blouse. A welcome variety from more generally used laces is afforded by this bit of Venetian. Price, $3.75.

CRETONNE SCRAP BASKETS

come in lovely designs, some of which reproduce the tiny, vague-colored designs that harmonize so well with furnishings of old mahogany. The shape is round, and they are neatly and deftly put together with a lining of textile paper. These sell for $1.50.

WHITE CASHMERE COATS FOR CHILDREN

are offered by one house at exceptionally low prices, the models being well made though simple, and the trimming confined to white silk braid. Good taste and discrimination have made it possible to get up these desirable garments at exceptionally low cost, the price being from $5.00 up. The sizes are from one to four and five years.

CREPE AND MARABOUT EVENING SCARFS

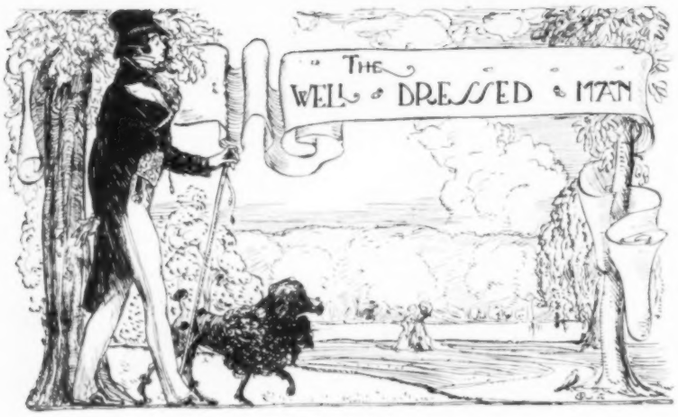
Filmy crepe, showing fine crinkled lines of satin is edged all around with marabout feathers, making a very pretty and practical scarf for wear under the wrap with a low gown. There is considerable warmth in these materials, affording protection from draughts and cold. The length is two yards, the width eighteen inches. Five colors are procurable in it, gray, white, yellow, pink and blue. Price $9.50.

EGYPTIAN SCARFS

are much to be desired in the good examples which are quite a different thing from some of the cheap imitations which are offered to the unwary in the shops at ridiculously low prices. The genuine article, with generous designs of the hand-applied metal, is not to be had for a song, and the price for handsome ones has been lowered much as possible by a leading store where one may rely upon getting the best quality. White and gold, white, and silver and black and silver combinations are offered from $17.50 up.

INEXPENSIVE SEWING BAGS

For these Dresden ribbon is used, over a satin lining, in which are pockets for scissors, an ivory bodkin, a needle-book, two spools of silk, a spool for darning, and a thimble—in fact everything necessary for use during a few days visit away from home; or the pretty bag is useful for an occasional stitch at home. The colors of the silks are alluring, the patterns of the newest, and one is amazed at their cheapness, $1.25 being the price asked.



MEN'S NEGLIGEE—LUXURIOUS ROOM ROBES AND HOUSE COATS—UNDERCLOTHES, PAJAMAS, ETC.

Because the actual necessities of what may be called negligée dress for men may be so inexpensively supplied, and because the average man has so little real use for anything more than the actual necessaries, I am always more impressed by the extravagance to be found in some of the lounging robes and house jackets shown at the fashionable tailors and haberdashers, than by that of the costly fur coats, jeweled waistcoat buttons, and other luxuries of present day fashion.

The wonder is not so much that the beautiful brocaded silks, rich satins, and other fine fabrics put into these garments should make their prices range up to the thousand dollar mark, as that, with their values so entirely out of proportion to their practical utility, there should be any demand for them. And the demand is, of course, limited, for such things are not only beyond the resources of the average man, or at least, beyond what he is willing to pay for them, but beyond his requirements, and out of keeping with his life and surroundings. They are for the man of wealth and leisure, requiring a correspondingly luxurious setting to keep them in countenance; they need the richness of sumptuously furnished apartments, they must be lived up to. Whether its cost be $25.00 or $500.00, the long room robe or short house coat cannot be worn except in the privacy of one's own apartments, for to use it as a general lounging garment about the house is as distinctly bad style as to go about in one's bed room slippers, and even if its serviceability were less limited, in the average house—and by this is not meant the average home of the lower or poorer class, but of the refined and well-off—the very elaborate and costly garment is out of place. It is more out of place for a man than for a woman, and yet, even for a woman one can imagine the incongruity, say, of an elaborately beautiful pale-blue panne velvet room gown, lined with pale-blue satin, and trimmed with white fox, in the ordinary bed room or dressing room of the ordinary city or country house.

FAUST SLIPPER

On the other hand, worse, if anything, from the point of view of good style, is the cheap "smoking jacket"—why should one have a distinct jacket to smoke in?—of the department stores and furnishing shops. If one really feel the need of a lounging coat, better by far a comfortable old sack jacket or Norfolk, or even a corduroy shooting coat, than one of the awful plush or velvet abominations which seem to jump into special prominence, at $3.98, or thereabouts, every Christmas. If we are to be good style at all in our clothes, let us be good style in our negligée as well as in our full dress. Let us avoid the richly elaborate, unless we can live up to it; let us avoid the cheap and ostentatious, at any cost. Let us select simple, good quality room robes and house coats, and restrict their wear to our own apartments—to our bachelor quarters, if we live in them, to our dressing rooms if we do not.

There are so many styles of room and bath robes that come within the description of suitable, as I have tried to define it above, that it seems hardly necessary to go into details of their materials and trimming, but I may mention the soft cloth fabrics, bound with dark-colored silks; the flannels, the pretty eiderdowns, that come in so many shades of color, the Austrian blanketing gowns, and the less expensive robe of Turkish toweling.

SILK-TRIMMED FLANNEL ROOM GOWN

For room, rather than bath robes, the notch or shawl collar, with button or frog fastening in front, is, perhaps, the better style, for distinct bath robes the wide collar designs, with high buttoning at the neck, are more usual, but either may be made to do double duty, and the exact model really matters very little. That shown by the accompanying drawing—a striped green flannel, with lighter green silk trimming, and belt, is more on the bath robe order, but its ample fullness of material makes it do excellently as a general lounging gown, and, while less simple than some, is on the other hand, much less elaborate than many of the styles.

FLANNEL HOUSE COATS

As for the house coats, a thoroughly good simple model may be seen in the second illustration, the material a medium weight flannel, of very dark plum color, and the trimmings plain black braid on the edges and the pockets and cuffs. As has been said, such coats are decidedly informal, and should be restricted to one's own rooms rather than worn for general lounging about the house at all times, and in the presence of all chance visitors; but they are, of course, much less negligée than the robe, and may be permitted to a certain extent for breakfast and morning wear in the privacy of one's own family. One should always be good style, but I do not mean to imply that one need go beyond the bounds of common sense.

The Faust slipper, of light, soft tan leather or morocco, illustrated herewith, is rather a popular style, but hardly so good looking as the suèdes, and less snugly comfortable than the felt slippers lined with soft fleece, and trimmed with fur. There is, however, little use in even touching upon the subject, for if there is any one thing tabooed outside the confines of one's own private room it is the slipper, and what one wears in one's room is merely a matter of one's own ideas of ease and comfort.

This may also be said of underclothes, in so far as there is any question of precise fashion to consider, for comfort is the prime essential, and, while there is comparatively little difference in cut or make, there is a good deal of diversity of opinion as to material. Some men insist upon wool, some upon silk, and some upon mesh-woven linens. Some men like their under shirts to button like a coat; some to pull on over the head in the usual way, some prefer white and light grays to the pale pinks, blues, and lavenders, now quite common at the shops. One person may want his pajamas of flannel, another of silk or linen; one with military collar and buttons, another with turnover collar and frogs. All are to be had, and who shall say which of all is best? Not I. How.

FLANNEL HOUSE COAT

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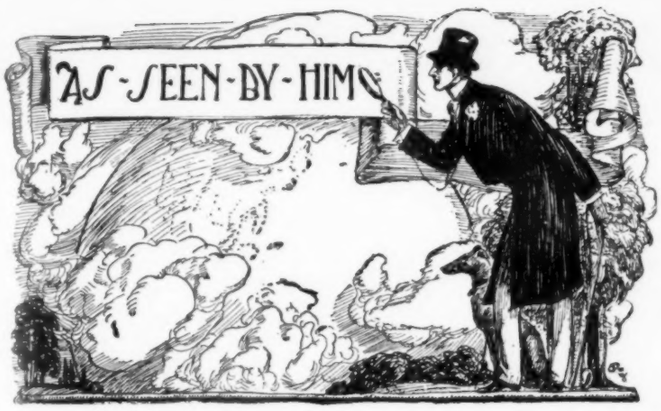

PREPARATIONS FOR THE SOUTHERN TRIP—THE TOUCH OF ORIGINALITY IN ENTERTAINING—SUPERIORITY OF THE WESTERN RAILROAD

A Dull winter's day. Fog, sleet, half-melted snow and ice. From the west comes a biting, piercing wind. The New York streets, never models of cleanliness, are revealed in their worst aspect of dirt and slush, and wonderful to relate, with it all—dust. The dust possibly comes from ash and garbage barrels. It is ill-smelling, and one wishes to stay within doors and keep off the streets.

We are in the library on the second floor. The windows have an outlook on the Park, and now and then we see a struggling figure trying to stem the tide of wind and weather, under the bleak avenue of trees on the west side of the way. A motor or a Fifth Avenue stage, or a delivery wagon, with, perhaps, once in a while, a neat brougham, drives by.

One seldom reads in a library. I have found many New York houses built and decorated and furnished on a plan which is not homelike, and the library is too obvious, even under my own roof.

I have my own special room—I dislike the word "den," it reminds me of cheap novels, and the serials in popular magazines, and the horrors of amateur furnishing—where I often read and write, and where are my favorite books and some of my more particular art treasures and photographs. I have consented to have this done in brown and cream, oak panelled, with here and there a touch of gold or of the deep, rich bronze. Although a bit sombre to first impressions, the extreme light—it is situated near the top of the house, and has windows which command the Park and a wide view of the distant Hudson and the Palisades—is toned a bit by the restful, quiet shades.

But this morning we have wandered into the library. Already the rush of the town season palls on us. We dine out nearly every night, except when we have people with us, and one dinner is very much like another. The playhouses are soon exhausted, and this has not been a season of balls, but only of dances, in which the younger element plays an important part. The Opera has become a bore. I must confess I like town better in its off season. There is then a certain charm about it. You stop for a few days and run away again, before you have time to get tired.

And perhaps city life, per se, is much in the same complexion, all over the world. London grates on one's nerves after a few months, but there is one delight to it, and that is that when this takes place, it is quite easy to get away from it. And then London, spread out as it is, is so vast that you can come into town and only a few of your friends will know about you. There is no need for opening your house, and nowadays, since the English people have become converted to hotels, there are so many cosy little places at which you can put up for a short time. Then if you are really tired of the Saxon, it is only a few hours to Paris, to Amsterdam, or even to Spain or Italy, with their entirely different environments.

Already plans are being discussed for the jaunt to Aiken and the week at the Southern homestead, and a trip, perhaps, over the Rockies this year, to view the ruins of San Francisco, and to have a few days at Santa Barbara and along the California coast, and then back through New Mexico, with perhaps a peep again into the older civilization, and so to New Orleans and to Florida, and back to New York.

One lives in an age of specialization—is this a correct word? I have not the time nor even the energy to ring a bell and ask a secretary or a servant to bring me a dictionary.

The happiest people are those who do something in a manner quite different from others. You make a fad of giving extraordinary dinners with artistic decorations, and some piece de resistance just a trifle original, and you acquire a reputation. But it is fatal to be too original. It is bad form, and it requires much tact and judgment to define the limit. If your friends, the K's, are going in for music, then have a certain literary flavor to your assemblies. When others are neglecting music, give concerts. In the days of dinners at small tables, vary by having fifty or sixty guests at one great round table. There is so much room for individuality now. We have done away with the heavy decorations, with the lavish, almost barbaric display of flowers, and I am delighted to see that in certain households the lace-edged tablecloths have been discarded. Every little shop, or what is known here on the larger scale as the department stores, has its bargain day in silver, new, bright and shining, and in heavy candlesticks of bogus Georgian fashion, for the table. We have done away with all this, and the decorations for dinners must be simple and handsome, and more or less individual. The candlesticks have been relegated to the sideboard, and the handsome low silver dish, or a vase, or something which is more original, holds the blooms or the floral tribute.

Flowers on the table is a good English custom, and Americans who love the beautiful have taken kindly to it. In the country we are content with more homely things. Our china has flowers and birds and even legends on it—especially that which we use for luncheon. And after all, it is the suggestion of the picnic which gives a piquancy to rustic joys and comforts. If one has a small house, fashioned as a farm, one must have the good taste and savoir faire to furnish it in the style which is suited to it. You must do away with the ornate "Louises"—unless you wish to masquerade à la Watteau, and have another Trianon in a mock Versailles—and take the honest Colonial, and Jacobean, and time-worn walnut and mahogany of the day. In France, all the old towers and the stone farm and village houses are being rapidly leased and bought, and made into sylvan retreats. In Italy, you can be comfortable and artistic if you keep to the fashion of the land. When you tire of the masque, it is easy to have your motor take you elsewhere. The house can be closed, or left in the care of servants, and you can return to town and glory in all the magnificence and gilt of the eighteenth century, or you can again take up your residence in the huge private hotel you have built for a country retreat, or a Newport cottage, or a Tuxedo villa. Here, for instance, is a paragraph taken from London Vanity Fair—personal, perhaps, but to the point—and it will show you what the English people are doing. "I hear that Lady Muriel De La Warr is making an old farmhouse, which she has taken in the country, quite delightful. It has all sorts of advantages in the way of old oak panelling and staircases, but is rather far away from everybody—an objection which in these days of motors is not as great as it used to be." And this is a most enjoyable way of passing one's time.

Before we leave on our expedition—we are taking a few of our English guests with us, and three Americans, and Fitzroy and Geraldine are to join us—we shall give what is the popular form of entertaining in New York—a dinner-dance. At some of the dances of this character this year much attention has been paid to the flower note of each preliminary entertainment. For instance, at least six of our friends are to give dinners, and to bring their guests afterwards to our house for the dance. Each hostess selects a color and a flower scheme, and this will be the keynote of decoration and even of costume.

This is different from the old idea of green and pink and yellow dinners and teas, from the fact that the color scheme will not be so insistent. For instance, should our friends the Campbell-Browns choose the American Beauty, they would have these delicious roses here and there in silver or gold vases, and perhaps their hostess might for a moment appear at our dance with the people she brings, carrying bunches of these blooms. Naturally the men would be out in the cold, as there is only one way to use the American Beauty, and that is with the long stem. And women, as a rule, are not carrying flowers this year, except a débutante at her first reception, or a Baltimore bud at the "Monday German," or, perhaps, in an isolated case, for the sake of an artistic effect. I am glad to see that the carnation yet remains in favor. As a winter flower I delight in it, and I like the spicy perfume above all others. But the carnation has always had a sentimental and poetic association for me, for there are times when its odor brings back a remembrance which is as sacred as it is sad and sweet.

I have decided not to have a special train for my Golden Gate trip, only the two cars in which we travel to the South. One is arranged for dining and for the servants quarters. I think, as the party is small, we may be able to do with two, and hence we need not have a disturbance of the schedules of some of the western railroads. But I must say that in this regard they know much more about comfort and convenience in travel away from New York than in the immediate vicinity of the metropolis. We are an amiable suffering people in this section, and it is surprising how far we are behind the times. When we travel in the ordinary train we find that we must dine on the American plan, and pay a dollar—a small price, but then everything is comparative—for a wretched meal, three quarters of which is tinned. On the roads going from Chicago, you have an à la carte service, which is excellent. You find so much civility and politeness and comfort and even luxury that you wonder that the "effete East" has not taken the lesson to heart.

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 412 PUBLISHED 10 JANUARY, 1907

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

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The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped —collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, which is possible only with all-hand made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instance stacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 412

THe side saddle riding skirt which is the subject of the current pattern, is of very simple adjustment, and may be comfortably and speedily arranged for walking, when it appears as illustrated.

Mounted, it forms an apron rather than a skirt; the back seam portion is only long enough to be a few inches on the saddle when the rider is seated, the knee fits into the angle caused by the two darts, which, as will readily be seen, is a sharp one, and the corner marked A, furnished with a buttonhole, may either fasten directly to the button marked B (passing under the knee), or a piece of firm elastic may be secured to point B, with a button sewn on to its end, to allow a little more play, the elastic being a few inches in length.

When unmounted, the buttonhole is carried round to C. Button on the left hip, quite covering the gap in the lower part of the skirt at the back. The foot strap is seccured to point D.

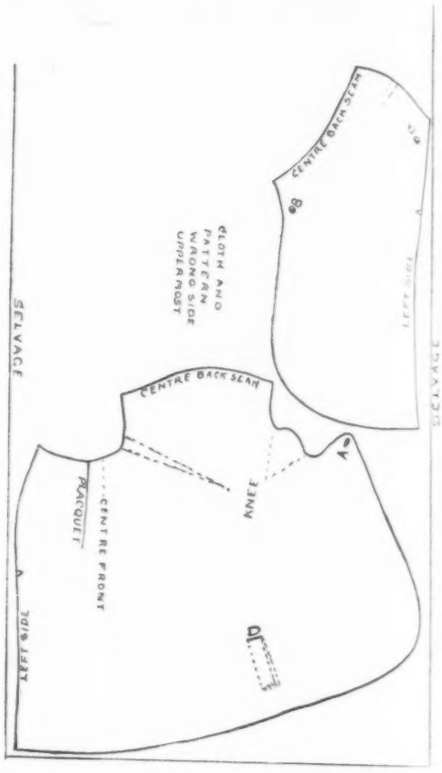
The placquet is arranged slightly to the left of the middle front, the skirt being cut down, as indicated by the tracing, and very small turnings used off the edges in adding a fly piece to the left, and a false hem, as well as a button wrap, to the right edges. The waist edge may be stitched on to a facing, or a band be added, as preferred.

The necessary quantity of fifty-four inch cloth is two and a half yards, and the pattern consists of the right (large) part, and the left side piece, the pieces for placquet, wraps, and strap.

The diagram shows the cloth at full width, wrong side uppermost, and if beaver (habit) cloth be used the pile must, of course, run down the skirt, being smooth and silky to the touch of the hand if passed over it in that direction, and rough, if passed up from the lower edge to the top one.

All the open edges, when the seams and darts are stitched up, should be finished by means of a firm twill silk binding over the edge of the cloth turning. It is as well to slip-hem a semi-circle of leather over the part where the foot strap is to go, seeing that the several rows of firm stitching by which the strap is secured to the skirt are carried through cloth and leather. The alternative for leather is stout, very smooth-surface linen, a circle of which may also be slip-hemmed inside the knee angle.

Wherever a button is sewn on there should be, no doubt, of the security of its backing, otherwise it will soon tear the cloth away. The fastenings of the placquet should be quite close together, and the edges should be made very firm.



VOGUE'S COUPON PATTERN NO. 412.—HABIT SKIRT

For description, see this page. Cut paper pattern No. 412 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 413. Cross Saddle Skirt

WINTER WORK IN THE GARDEN

PErsons who do not usually begin their garden operations early should give it a trial, and be convinced of its necessity by the increased beauty and vigor of their flowers next summer. It you have not given the garden a coating of stable manure in the autumn, in order that it could leach out the substance and be available for plant food at once, it is not too late to do it yet. Spread a covering as thick as you can afford, up to a thickness of a foot, over the garden, using none but well-rotted manure, and during the process of thawing and freezing in the very early spring most of the substance which is available for plant food will have been leached out and will be available for the coming season. The straw and litter which remains should, of course, be well dug in when the garden is made, to form humus, which is a necessary ingredient in all soils; but nothing should be left in the soil which is not soluble.

WINTER CARE OF HOUSE PLANTS

BY February many of the finest house plants are about done blooming, unless something is done to stimulate them. I write more particularly on those plants which are intended to be used for the one season in pots, such as the geranium, and fuschia, and other hard-wooded plants. If they have become pot-bound, i. e., the roots are crowded in the pots—re-pot them into a pot just one size larger; A size larger means the sizes usually known to the florists. Too large a pot is a detriment to a plant, as it keeps too much moisture at the roots, and too long a time. If they be not pot-bound, but seem to be exhausted from too much blooming, set them in a nearly dark warm cellar, and put them on the "dry side," that is, withold water from them, until they are almost dry, but not quite, and keep them that way for a week, when they should be severely pruned back, fed manure water, composed of a solution made in the proportions of one bushel of well-rotted horse manure to a barrel of water, and set in the light. After the first week set during the first half of the day in the direct sunlight, and you will soon be rewarded by seeing them "break" and be covered again with bloom. Plants of this nature are no value for a season's blooming, and in the spring may as well be thrown away.

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DESCRIPTIONS OF PATTERNS

No. 1145.—Dinner gown of pale pink repousse dot net, with insertings of Mechlin lace, tinted to match. The high, folded girdle, which at front extends as a panel, between the edges of the bolero effect is of pink Liberty satin, and curved bands of black satin finished neck edge. The gored skirt has groups of handrun tucks to yoke depth; the top of panel at either side, and the panelled top flounce are also in short handrun tucks, and a crosswise group is above the lace at flounce hem. Below the lace inserting in panels are four narrow tucks. The bodice fastens at the back where the lace meets in a straight line. The materials required to make this model in medium size, are seven yards of net forty-five inches wide, twenty-two yards of lace, one and one-half inches wide, one-half a yard of bias satin, and one-eighth of a yard of bias velvet.

No. 1146.—Walking costume of smoke gray cheviot, combined with self-tone broadcloth; the shaped bands at cuff edges and coat fronts, are of bright coral velvet; the buttons are of oxidized silver. The gored princess skirt has cloth panels inset at sides of front, the edges of skirt and of the plaits below panels are stitched. A cloth band, similarly stitched is above hem. The coat back is tucked on shoulders as at front, and towards a short-waisted line. A plait at either side forms a V that is held by a shaped cloth panel, over which the side pieces end in flaps caught by buttons. A postillion is beneath, with inverted box-plait at middle. The coat fronts are in lapped sections, a cloth strap crossing the group of pin tucks in the first section, and passing through a slit in the one beyond. The materials required to make this model in medium size are five yards of cheviot forty-eight inches wide, one yard of broadcloth fifty-two inches wide, one-half a yard of bias velvet, and twenty-six buttons.

Next week Vogue will publish a page of patterns for lingerie.

A Pure Fabric Law

Many textile manufacturers and women who wear silk are agreed that it is high time for Congress to pass a law insisting upon pure fabrics, similar to its pure food law. If this were done, the manufacturers of

Home Silk Mills Black Taffeta

would not have to change their process nor their silk. Instead, their silk would be Government Standard.

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A NEW CARMEN AND A NEW DON JOSÉ

(Continued from page 42)

"I was born," so this artist began her little story, "at Geneva, of Italian parents. I began to study music at four years of age, and eventually took up a complete course in the Conservatoire of Geneva, after having played the piano in public when I was only seven years of age.

"On reaching my fourteenth year I had developed a contralto voice, which, acting under the advice of my friends, I proceeded to cultivate at the Conservatoire of Milan, where I studied two years, part of the time under Professor San Giovanni, who taught Nordica.

"At nineteen I made my debut at Geneva, in Saint-Saens' Samson and Delila. During a stay of two years in my native city I sang in many mezzo-contralto rôles. Afterwards I was a member of the La Scala company at Milan for a while, and then being cordially recommended by Saint-Saens and Massenet, I was engaged by the Theatre de la Monnaie, at Brussels, where I made a brilliantly successful debut in Carmen (my original appearance in that opera), in 1895, and later won almost equal favor in Mignon, Werther, etc.

"The following winter I sang repertoire at Bordeaux, and subsequently for three seasons at Lyons, where I finally achieved a veritable triumph in Glück's Orphée. In 1900 I came to Paris (Opera Comique), where my Carmen was a success, even though it had to be measured by the standard set by Calvé.

"In 1903 M. Charley desired to engage me for his company bound for New Orleans, but I flatly declined at first to sign a contract to cross the ocean, since I disliked to leave my infant son in Europe. At length M. Charley sought me out in my home near Geneva, and after much discussion prevailed upon me eventually to accept his offer. That winter in New Orleans was really one of the most delightful in my life, and I made many dear friends there.

"At the close of that season, as you know, I visited New York, where my Carmen was received with great favor. Curiously enough, I was seized with an inexplicable sort of stage fright just before my first appearance in your city; in fact, I feared I should be utterly unable to sing or dance. Fortunately, however, with the first bars of the overture I recovered myself, and all went well. Ever since then I have longed for an opportunity to appear in New York again.

"For the past two seasons I have remained with the Theatre de Monnaie in Brussels, where Mr. Hammerstein heard me sing and promptly engaged me for the Manhattan company, just, in fact, as I was in the midst of negotiations with Mr. Savage to appear in Mme. Butterfly, in America."

Mme. Bressler-Gianoli told me that her favorite rôles, after Carmen, were Orphée, and the title part la Princesse Rougon de Soleil. The latter opera is by the Belgian, Paul Gilson, and Mme. Bressler-Gianoli created the rôle at Brussels a few years ago in the same company with Altchevsky, the Polish tenor, who is likewise a promising member of Mr. Hammerstein's forces. It is unfortunate that we are likely to hear this versatile artist in very few operas besides Carmen this season. At present only Migion and La Favorita are contemplated by her manager. Like her talented confrère, Dalmores, Mme. Bressler-Gianoli is an enthusiastic admirer and student of Wagner, and abroad she has frequently sung Brangaene in Tristan, Fricka in Die Walküre, and Siegfried and Ortrud in Tannhauser.

The chief rôles created by Mme. Bressler-Gianoli, in French, are in the operas of Tristan et Yseult (Wagner), Les Barbares (Saint-Saens), Yakel (de Coquard), Deidamia (F. Rasse), La Vendéenne (Garnier) and Princesse Rougon de Soleil of Gilson.

THE RISING YOUNG DRAMATIC TENOR

M. Charles Dalmores, whose gallant and ardent Faust we admire almost as much as we do his fiery and vengeful Don José, is unquestionably one of the best actors in the Manhattan company, and he possesses a mellow and unusually virile tenor voice. Like Mme. Bressler-Gianoli and Alchevsky this admirable singing actor was discovered by Mr. Hammerstein in that veritable mine of artistic treasures, the company of the Théatre de la Monnaie, Brussels.

M. Dalmores, who is still in the early thirties, is about six feet tall, and has the slender wiry frame of a born athlete. His somewhat large features and singularly expressive eyes serve him to very considerable advantage on the stage.

M. Dalmores told me that he began his musical career as an instrumentalist, and entered the Conservatoire of Paris to study the horn and 'cello. At the age of nineteen he obtained the first prize for solfeggio and horn, and then was immediately engaged to play at the famous Lamoureux and Colonne concerts. Four years later the young man was established as professor of the French Horn at the Conservatoire of Lyons, where his colleague, Dauphin the bass, heard him sing one day by chance, and astonished at the fullness of his voice, volunteered to give him vocal lessons, an offer which was gratefully accepted. M. Dalmores made rapid progress, and soon went to Paris to study with the tenor, Vergnet, of the Grand Opera. He made his first public appearance as a singer at Rouen, in the season of 1899-1900; sang in Sigurd, The Prophet, Huguenots, etc., and created with great success the title rôle (in French) in Wagner's Siegfried, which, up to that time, was unknown in France. M. Dalmores was afterwards engaged for the Théatre de la Monnaie, at Brussels, of which fine company Mme. Bressler-Gianoli was soon to become a member.

Here the industrious and ambitious young tenor essayed some of the most exacting rôles in Wagner's great music dramas, and appeared with success in Die Walküre, Siegfried, and Die Götterdammerung, as well as in Tristan. M. Dalmores created the part of the elder Siegfried, in Paris, in 1902. During his stay in Brussels M. Dalmores was heard in King Arthur, Samson, La Navarraise, Cavalleria, Lohengrin, and La Tosca. For two seasons latterly this dramatic tenor has sung at Covent Garden, London, where he has become a strong favorite.

During his stay in New York M. Dalmorès is likely to be heard only in operas of the French and Italian school. It is to be earnestly hoped that by another year he may be heard here in the important rôles of the music dramas of Wagner. As either Tristan or Siegfried there are few lyric actors before the public to-day who possess finer physical qualifications for the parts than does M. Dalmorés, who, moreover, could, if necessary, sing them in German.

It was certainly worth while for Mr. Hammerstein to make his operatic venture this year, at least from the artistic standpoint, if only for the reason that he has introduced us to Mme. Chlotilde Bressler-Gianoli, and M. Charles Dalmorès.

CALENDAR

C=Carnegie. M=Mendelssohn. Cus=Cooper Union Auditorium. Cub=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Adele Margulies Trio—15 Jan., 19 Feb. ..... M
Boston Symphony Orchestra—10, 12 Jan., 21, 23 Feb., 22, 23 Mar. C
Boston Symphony Quartet—11 Jan., 22 Mar. .. M
Franko's Concerts of Old Music—31 Jan., 14 Feb. ..... M
Gabrilowitsch—Piano recital—19 Jan. ..... M
Grasse—Violin recital—29 Jan. ..... M
Kaltenborn Quartet—16 Jan., 27 Feb. ..... M
Kneisel Quartet—5 Feb., 5 Mar., 2 Apl. ..... M
Lhevinne—Piano recital—13 Jan. C
Marum Quartet—24 Jan., 21 Feb. ..... Cub
Musical Art Society—7 Mar. C
N. Y. Symphony Orchestra—19, 20 Jan., 2, 3, Feb., 9, 10 Mar. C
Olive Mead Quartet—17 Jan., 28 Feb., 11 Apl. M
Oratorio Society—19, 26 Mar. C
People's Symphony Concerts—31 Jan., 21 Mar. Cub
People's Symphony Concerts—1 Feb., 22 Mar. C
People's Symphony Chamber Music Club—18 Jan., 8 Feb. ..... Cub
Philharmonic Society—25, 26 Jan., 8, 9 Feb., 1, 2, 15, 16 Mar. C
Russian Symphony Concerts—17 Jan., 7, 28, Feb., 14 Mar. C
Stojoruski—Piano recital—23 Jan. ..... M
Symphony Concerts for Young People—19 Jan., 9 Feb., 2, 30 Mar. C
Volpe Symphony Orchestra—10 Feb., 3 Mar., 14 Apl. C
Witherspoon—Song recital—10 Jan. ..... M

PROGRAMMES AND NOTES

Herbert Witherspoon will introduce several novelties in his song recital in Mendelssohn Hall, on Thursday afternoon, 10 January. The chief ones announced are a Bach Cantata, which will be sung for the first time in this city, and a group of songs by a Miss Branscombe, who is a member of the faculty of the Chicago College of Music, and who is coming to New York to accompany Mr. Witherspoon in her own compositions.

Josef L'hevinne will give his second piano recital in New York this season at Carnegie Hall, Sunday afternoon, 13 January, at 3 o'clock.

Programme:

15 Variations with Fuge (Eroica) ..... Beethoven
Op. 5, F minor, Sonate ..... Brahms
a Allegro Maestoso *b* Andante Expressivo
c Schetzo, Allegro Energico
d Intermezzo (Rueckblick) Andante molto
e Finale, Allegro moderato ma rubato
a Op. 62, No. 1, B major; Nocturne ..... Chopin
b Op. 25, No. 8, D flat major; Etude ..... "
c Op. 25, No. 12, C minor, Etude ..... "
a A major, Etude ..... Paladini
b Marche Mignonne ..... "
a Prelude (For the left hand) ..... Scriabine
b Op. 8, C flat major (in major thirds) Etude "
C major (false notes) Etude ..... Rubinstein
Op. 107, No. 12, En Route ..... Godard

Petschnikoff, who returned from his western tour on 5 January, will give his first recital in Mendelssohn Hall, 16 January. He will be assisted by Mrs. Petschnikoff, also a violinist of distinction, and André Benoist, pianist.

The Kaltenborn Quartet will give its first concert of the present season at Mendelssohn Hall Wednesday evening, 16 January, at 8:15 o'clock.

The Flonzaley Quartet gave its second concert this season at Mendelssohn Hall, Wednesday evening, 9 January.

OPERATIC NOTES

Mme. Melba arrived at New York 31 December, and made her debut at the Manhattan Opera House in a brilliant performance of La Traviata. The famous Australian soprano was last heard here in opera 16 December, 1904.

At the Metropolitan Opera House Faust received an admirable première 31 December, with Miss Geraldine Farrar as Marguerite. Miss Farrar presented an unconventional, yet withal highly effective and winsome characterization of Gounod's heroine.

Mme. Eames made a brilliant re-entry in La Tosca, 2 January.

Puccini himself will arrive this month, and superintend the proximate productions of Manon and Mme. Butterfly. Salomé and L'Africaine are also scheduled to be given before 1 February.

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[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

IN the heart of the fashionable district of town, and close to its main avenue, is a unique establishment, of which the woman in quest of beauty cannot hear too soon, since nowhere have I found more genuine and skilled knowledge of the subject. Even the immediate impression on entering is attractive—the room showing the impress of an exquisite personality and refinement of taste. A delicious aromatic fragrance pervades the atmosphere, and the whole environment appeals to the eye. The head of this establishment comes from Sweden, where she has established a school for beauty culture, and after fifteen years of study, experience and research, is now fully capable of achieving the best results in the many different branches of this science. Here one may come for an hour's rest while the face is massaged with creamy unguents and delightful lotions; the treatment of hair and scalp is made a specialty, and the far-famed Swedish method of manipulation is brought into play. Each condition of skin is studied and treated according to its individual needs.

The perfumes used for the powders, creams, and ointments are fragrant, and as each is compiled under personal supervision, can be used with confidence in their purity and honesty of compounding. The art of making up the face with cosmetics for balls or other evening functions, has been brought to so great a finish that one may be sure of artistic results, and this feature alone has already attracted many fashionable women, who find that late hours and an excessive number of social duties have robbed them of freshness as well as healthy color. No crude attempts need be feared, as this branch of work is thoroughly understood. The rouge is of a different shade and consistency from anything I have seen, and most natural in appearance. Physical massage is also given, but only early in the morning, or after 6 p.m., and this at the home of the patient. Having need of any of the many treatments mentioned, do not neglect this means of achieving good results in the pleasantest possible manner.

A new cleansing preparation has many good points in its favor. It is a firm cube of substance like rubber, which crumbles away when used, always presenting a clean surface, and removing spots or stains almost magically from kid gloves, shoes, belts, and leather articles. The price is small, and the cleaner leaves no odor.

The fad for transparent stocks and collarless bodices will, no doubt, be greatly beneficial to the beauty of women's throats, and in the course of time do much to obliterate the all-too-prevalent dark mark left by the wearing of tight, high neckwear. The dingy yellow hue, often found on this part of the anatomy, is the despair of many women, and the half-shrivelled look often accompanying this condition is even more so. A few of the best bleaches will remove the discoloration, in part at least, but no bleach will restore the smooth texture of the skin, and therefore I am inclined to have more confidence in a French remedy, for which much enthusiasm has been expressed by its partisans. In almost all instances it restores the natural smoothness of the skin, though when age has had a share in bringing about the conditions previously mentioned, absolute obliteration of such blemishes is not promised. It will, however, lessen the distinctness of the mark and greatly benefit the skin. The substances used are purely vegetable and non-injurious, and simple of application. Being a French importation, and made from rare and costly ingredients, the price is rather high, but I am sure the woman who realizes the beauty of a smooth, white throat will not think the expenditure too large if the results be satisfactory.

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LONDON

(Continued from page 38)

Charity functions have loomed large in the social horizon lately, and among the most pleasant and interesting was that which took place in the middle of the month at Princess Alexis Dolgourouki's house in Upper Grosvenor Street. The work executed by the Russian peasants was both quaint and beautiful. Under the patronage of Queen Alexandra the sale, which lasted four days, proved a huge success, and was visited by the Prince and Princess of Wales and several other members of the Royal family, all of whom bought liberally. The Countess of Dudley's home in Carlton Gardens gave opportunity for those on Christmas gifts intent, to gratify their desires with delightful pictures, statuettes, enamels and embroideries, and at the same time to further the work of Irish artists. Lady Dudley has taken the cause of Hibernia to heart ever since her reign there, and has left her mark in many admirable ways. Taking into consideration her fragility, she gets through an amazing number of philanthropic schemes,and is one of the many indefatigable society women who, so far as work is concerned, cannot possibly be compared with the lilies of the field.

One of London's favorite resorts just now is Prince's Skating Club, and not alone to those who skate, but to lookers-on is this well-arranged and exclusive club a delightful rendezvous. Here one sees the poetry of motion, for no movement is more graceful than skating, when executed by the proficient. Prince's can show a brave array of grace and beauty, while there is no costume prettier than that designed for skating. Votaries of the ice agree that the picturesque is here out of place, and that it is the pertly trim which is most appropriate and chic at Prince's. One sees small toques at this resort, with a wing set smartly at the side, and the simplest of skirts, with the approved flare at the edge to keep it away from the slim ankles.

The Duchess of Bedford, herself an admirable exponent, in addition to owning the club, is frequently to be seen skating with her only child, the Marquis of Tavistock. It may be due to the musical ring of the shining blades, or to the gay laughter and movement of the skaters, but the fact remains that tea never tastes so delicious as at Prince's Skating Rink on a winter afternoon.

London, December, 1906. Antonia.

CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

CONCLUSION OF MRS. SMITH'S ADDRESS

MRS. Huntington Smith's paper, read before the American Humane Association, in November, on animals in captivity, and those engaged in amusing the public, has created so great a stir that, apart from the vital interest of the subjects, it is matter for congratulation that this department has been able to present the address in its entirety—(three installments).

HOW A TRICK ELEPHANT WAS PUNISHED

"When in Paris last year I visited both the parks where animals are kept—the Jardin des Plantes, and Jardin d'Acclimitation. In one of these Hagenbach was having an exhibition of trained animals. I never attend these exhibitions now, having suffered too much from what I saw when I attended them for the purpose of investigation, but I accidentally witnessed a performance from the rear, where no one was expected to be looking on. A young elephant was doing the trick of leaping from a considerable hight into a pool of water, and I noted his great reluctance to go up the stairs leading to the platform from which he was to leap. Two men with large, heavy poles, which of course had the usual sharp iron prods on the ends, were forcing him up every step of the way by means of these prods. This the audience in front could not see. I heard the splash, then in a few moments he was forced around to the stairs again, groaning at every step, and with still more difficulty he was made to take the plunge again. After this I did not see him, but I heard a continuance of such heart-rending groans, like a human being in agony, that I hurried around to the front and asked the man at the gate what made the elephant groan so. He laughed, and said it was because he did not want to do his trick. I said something more, and he laughed again, and said it was all in the business. I had no one to help me, I did not speak French readily, and had to go away the elephant's groans still sounding in my ears. As the trainers themselves have confessed that animals who are unwilling to do their tricks are punished behind the scenes, I have no doubt those groans, so long continued, meant that cruel punishment was going on.

PENALTIES OF MISTAKES AND DISOBEDIENCE

"I have said nothing about the training of such animals as horses, dogs, and cats, yet there is much that can be said against it, and very little in favor of it. While we all know that these animals can be taught many simple tricks, such as giving a paw, sitting up to beg, jumping, lying down, by petting and praising, and by giving them special treats in food, yet there is evidence in abundance to show that the animals so constantly exhibited in difficult and unnatural tricks, such as high leaps, long jumps, jumping through hoops of fire, etc., are trained with the whip and by starvation. A special investigation was made by a writer on the London Saturday Review not long ago, and showmen themselves were forced to the admission that the terror of punishment, the deprivation of food, and the use of the whip were at the root of the obedience shown by dogs and ponies. To come closer home, I have the word of eye witnesses, who have seen dogs that have been cruelly beaten behind the scenes because they failed in doing their tricks, one of them being covered with welts from head to tail, and dogs so overcome with terror when they failed to do a trick the first time that they could hardly crawl to their trainer's feet. And about trained cats, that jumped into the trainer's lap and licked his face, with great apparent affection, the fact was discovered and confessed that they were kept very hungry, and the trainer had a supply of fat, some of it on his face, which they were licking off in their great hunger. A well-known actress in the best vaudeville plays said recently that she could not bear to be in a theatre when trained animals were there because they were treated so badly behind the scenes.

HOW SHOW ANIMALS ARE CAPTURED

"From start to finish the whole business of capturing and keeping in captivity and training animals is barbarous and cruel. Many of these animals die. Some are fortunate enough to die on the voyage across the ocean, as, for example, in a collection of animals brought from Calcutta, including four elephants, three cages of tigers, five cages of leopards, one cage of bears, twenty-two cages of monkeys, many of the monkeys died on the way. Monkeys are very sensitive to change of climate, and are capable of as much suffering as the average child. In a continued exhibition of animals at the Empire Theatre, in Boston, within a year, a man who knew what he was speaking of, told me that the monkeys in this menagerie were dying every week of tuberculosis, and that the accommodations for all the animals were on the most limited and miserable scale, not affording them any degree of comfort. The tigers were carried about in such small cages that they could not stand when the cages were opened because they were so stiff and cramped. On account of the great mortality among these captives, zoological gardens, menageries and circuses have to be frequently replenished. Carl Hagenbach shipped in one year seventy-six lions, tigers and panthers, forty-two different species of bears, fifty-two elephants, sixty-four camels and dromedaries and seven hundred and thirty monkeys, besides a large number of other animals and birds, yet he is only one dealer in wild animals.

"How are these animals captured? I wish that every one could and would read an article which appeared in the February number of McClure's Magazine, in 1905, entitled 'Wild Animal Trapping, and written by A. W. Rolker. Let me quote just one bit of description from it: 'Young animals not yet weaned are preferred, and procured when possible. The whole litter is stolen when the parents are out seeking food, if this can be done; but if the mother is on the watch, she must be trapped by a pitfall, killed by the white man's bullet or by a hurricane of the Kaffirs' spears, before a desecrating hand may rest upon her babes.' The writer gives a description of digging and covering the pitfall for the mother, and tells how a live kid, with a stone tied to its ear, is secured over the pitfall. 'Tortured by the weight of the stone, frightened by the loneliness, the unfortunate kid bleats piteously as the men withdraw. Far into the jungle the mournful sound penetrates for hours, sometimes for several days,' says the writer. Then follows a description of the rest of the tragedy—the approach of the 'magnificent beast,' its spring upon the terror-stricken prey, the fall of both into the pitfall, and the wild, ineffectual struggle of the 'maddened brute' to get out of the trap. It does not seem as if anyone could consider it worth while to encourage such barbarous cruelty for the sake of keeping animals in captivity to be stared at.

"Sometimes when the young are stolen the mother follows them for miles. In the case of the hippopotamus, the mother is attacked by a party of men in canoes, and resists until the water is red with blood, and the description given of the desperate fight, often lasting for more than an hour before the devoted and frantic mother can be killed and her little one—'following in her wake, squealing with fright'—can be captured, is enough to prevent any person with the least tendency to humanity from encouraging such cruel slaughter.

"Take notice, please, that I am quoting only from articles written by hunters, trainers, collectors, and men who view all this as legitimate business. An old collector, who had large experience, gave an account of the great difficulty of securing giraffes. He said: 'This hunting is a terrible piece of business in itself, but the hardest work is to transport the beasts over five hundred miles or more of primeval wilderness to the nearest seaport.' He closes a long article by saying: 'And it isn't only broken legs and similar accidents that bother the giraffe-collector during a voyage. A giraffe is one of the animals that will break its heart in captivity. The poor brute will actually cry with homesickness. So catching giraffes isn't a business that a man really hankers after.'

"Since, then, there is undoubtedly a great deal of cruelty connected with the capture, keeping and training of wild animals, and the training and exhibition of domestic animals, and since the education of seeing them exhibited is education in selfish indifference to the suffering of our fellow creatures, is it not the duty of every humane society and humane worker to discountenance such exhibitions? It may not be possible to put much check on these shows immediately, yet I am sure that if humane societies everywhere will show disapproval, and use every means in their power to detect cruelty and expose it to the public, in time we may be able to put a check on such exhibitions. In every case they should be watched; cages where the animals are kept should be examined, and inspection of the animals by a humane agent might be brought about if the presidents of the humane societies will take the matter up in earnest, and see that no bribery is done to corrupt the agents employed to look into these shows. It is a very money-making business, and the men engaged in it will not allow anything to be done to reduce its profits, if money and influence can prevail against humane effort. It is most unfortunate that in the three greatest crimes against our helpless kin—called the lower animals—the cattle business, vivisection, and the cruelties connected with exhibitions of animals, humane workers, whose hearts are torn with sorrow at the terrible burden of suffering that is laid upon helpless animals, have to struggle against the powerful combination of wealth, and the power that wealth gives.

"Yet, let us not despair but work on. The mills of the gods grind slowly but they do grind on, and out of the night of cruelty day is slowly dawning. We have seen during the last year the faint light in the east, which promises the approach of a day when man shall find out the truth of the simple declaration—'With what measure ye mete it shall be measured to you again,' and selfish fear and self-interest may bring about what humanity has not yet accomplished.

"The humane societies have done little yet so far as I can see, to stop the evil of the exhibition of trained animals. It almost seems as if they had not comprehended, or, seeing, have felt the evil too great for them to handle. Let us resolve to begin now and do what little we can in regard to these shows, and if we think the effort hopeless, comfort ourselves with the faith that if we do not live to see much good result

'Others shall sing the song,
Others shall right the wrong
Finish what we begin
And all we fail to win.'"

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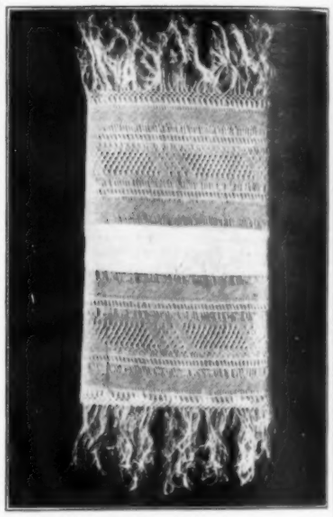

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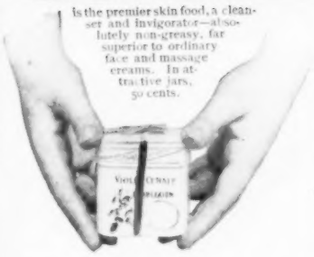

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